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Prelude (in form of a Chaconne), Op. 88, No. 2, *Stanford*, (Stainer & Bell.)

Romanza, "La Reine de France," *Haydn*, (Best's arrangements, Vol. 1, p. 199.)

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The Musical Times

AND SINGING-CLASS CIRCULAR

MARCH 1 1928

(FOR LIST OF CONTENTS SEE PAGE 271.)

NIKOLAI MEDTNER

BY LEONID SABANEEV

I want to say a few words concerning one whose great and noble work is unjustly and strangely allowed to remain in obscurity. This composer, who began more than brilliantly, was at one time a candidate for the hegemony of Russian music in alternation with Scriabin, and then was somehow flung violently from those heights—not by the qualities of his talent, but, if I may thus express it, by the musical taste of the world dating from the period of the war. That period has proved to be really fatal for music: the impetuosity characteristic of our age has permeated musical creation and infected it with an insatiable desire for originality, for unlikeness to the past. Music and composition have become a sport, at which betting takes place as to who will write the most extraordinary stuff, as to who will subvert, *en passant*, most of the old laws of the musical profession. As it is usually not difficult to upset laws in music, the tempo of the achievements has become so rapid that no flying records can equal it. And there is nothing surprising in the fact that in the background of this mad chase into which the sphere of musico-creative work has been converted, a few big and deeply sincere musicians—who have been perplexed observers of what was going on, and who have had no desire to sacrifice their work to the headlong rush which is now the mode—have seemed amazingly old-fashioned and remote.

The composer to whom I refer is Nikolai Medtner, the friend and companion of Rachmaninov, who likewise repudiated modernism. Medtner's compositions are almost unknown to the general public. Born in 1879, and therefore a man of mature age, he made a brilliant start, as already stated. In him were blended the depth and philosophical temperament of the German (he is half German by descent) and the lyrical soul of the Slav. Over his creative work—which, as regards form, seemed to be technically perfect when first it was presented to us—hovered the shades of the great founders of German art: Beethoven, Bach, Brahms. Medtner began his activities when musical impressionism was making its conquests, at the outset of that craze for innovation, the fruits and dismal consequences of which we are now reaping, and with heroic resolution he came forward as a convinced conservative, an enemy of impressionism, a partisan of the old and mighty tradition of art. To the diffusiveness of impressionism he opposed a clear-cut steadiness of rhythm;

to an unconcealed nervousness and ecstasy an austere restraint of thought and feeling, equally remote from the extreme rapture of Scriabin and the æsthetic gastronomy of Debussy. Medtner at once became a man of note in Russia, but the attitude of Russian advanced musical thought, then pre-eminently captivated by the passion for novelty, was somehow not always friendly to a composer whose daring was not displayed in the revelation of the new, but in its haughty rejection, in defiance of the fashionable taste. Nevertheless by 1910 Medtner had a large following, who not only admitted him to the ranks of genius, but compared him to Scriabin, and even awarded him the preference as the wiser and more profound phenomenon.

His creative work, confined to the sphere of the pianoforte, is stamped with a severe and ascetic grandeur. Imaginatively he comes of the world of Beethoven's last compositions, of the inspiration of Brahms, of the severe style of Bach. From the very beginning his work bears the impress of power and profundity of thought. His popularity, increased by his fame as a superb pianist (in this respect he may be compared to Rachmaninov as regards expressiveness and virility of style), soon became so considerable that, as already mentioned, the question arose as to the supremacy of Medtner or Scriabin—those two dominators of the musical ideas of pre-war Russia.

Medtner's genius, profound and meditative, essentially philosophical, deeply romantic in its trend, was always markedly behind the times. Had he appeared in the days of Schumann, or even of Brahms, this great and serious artist would undoubtedly have become a world composer. But the present has too little contact with such temperaments as his; it lives on the showy and sensational, and in Medtner's work there is nothing of either. Like his friend Rachmaninov, he has made no concessions to modernity: he has repudiated it—not so much as an external form of expression as a fundamental mood. Medtner's genius is utterly foreign not only to advertisement, which is so widespread in these days (and has, indeed, become a necessity), but even to any desire to thrust itself forward, to glorify itself. Exceedingly modest and unassuming, and taking pride in these qualities, it relies entirely on the righteous judgment of history to put every one in his proper place. Idealists may think that such will be the case, but contemporary life teaches us the opposite.

A great romantic (and music has always been pre-eminently the language of romance), a great classic in his regard for form, Medtner, although he produces nothing sensational, nor astonishes the ear with unexpected cacophonies, with a sudden irruption of trivialities, with ingenious quests of the ultra-novel, undoubtedly gives us something original, new, and beyond question his own. And his own is not sensational; in our noisy and tempestuous age it does

not 'hit the eye,' it is not clamorous, but this does not prevent its being new and original, in the way in which Beethoven, Schumann, and Wagner were essentially original. Medtner lies wholly on the plane of that old music which to this day, as he has the courage to admit, is for him the only real music. Stravinsky's tonal 'fun of the fair,' Prokofiev's inveterate buffoonery, Scriabin's drawing-room ecstasy, Debussy's perfumed tone cuisine, Richard Strauss's martial plebeians, Schönberg's musical adventurousness—none of these entice him. For him these things are all strange and belong to the sphere of the 'non-musical.' Beethoven's spirit, the spirit of the last Quartets, reigns over Medtner's Sonatas, over his monumental Sonata in E minor, over his grandiose Sonata in A major: the spirit of old Bach over his 'Nocturnes for Violin': the spirit of Schumann and Wagner over his 'Legends'—those fantastic and poignant tonal grotesques. Medtner's is a *serious* talent; it is none of his business to provide musical smiles, jokes, or sarcasms; his operations are confined to the sphere of moods, either painful or philosophically profound. His vocal compositions carry on the ancient line of the song, which began in days of old with the immortal arias of Schütz and Bach. His favourite poets, who inspire him to song, are Goethe, Nietzsche, Tyutchev (the first Russian symbolist poet), and Pushkin and Fet (supreme in the poetic art of Russia). His best achievements, the crowning points of his austere creative work, are, I consider, his Pianoforte Sonatas and Legends, and his songs. The five songs to words by Pushkin and Tyutchev, Op. 37 (particularly No. 1, entitled 'Bessonnitsa'), bear the indubitable impress of that real genius which is now lost to music, obscured by the ideas of sensation and effect, it being considered admissible nowadays to confuse these with genius.

Fate has been merciless to Medtner, as it always is to the real geniuses of thought and feeling, as it was to Beethoven, Wagner, and Berlioz. Medtner has acquired no popularity. On the European horizon his creative work has passed unnoticed; his merits have always been entirely beyond the limits of the crude receptive faculty of the contemporary public and critic, and even of composers and musicians. He and his work belong to another sphere, to another age, when the perceptions were more subtle and the tastes more penetrating; when criticism was concerned with mastery and not merely with sensations. He now lives at Paris, almost forgotten, almost unrecognised, save by a little group of friends. This great musician languishes in an atmosphere quite foreign to that musicality which he is accustomed to regard as the only musicality. The latest compositions written by him here at Paris (a Violin Sonata and a Pianoforte Concerto) convince me that in him we have a musician of the rank of

those great musicians of the past, of whom we hardly seem to think nowadays with sufficient clearness and consciousness. The Violin Sonata (his second) is a monumental work, with an elevation of thought worthy of Beethoven, with an inflexibility of the stern musical will which again reminds us forcibly of the composer of the ninth Symphony. Beethoven was cut off from the musical world by his deafness, and was likewise forgotten by the musical world of his day, which flung itself on the alluring blooms of Rossini's art. Medtner is estranged and isolated, not by deafness, but by a complete rupture with the contemporary musical outlook. And, like old Beethoven, he creates without regard to his surroundings, even *in spite of* them, evidently believing that the hour will come, the modern 'gods' will be forgotten, and music will again worship at its old fountain-head. Then his music may be resurrected and will find the way to comprehension. But will it be resurrected? Will history retrace its steps? Or will the process of musical degeneration, which is connected with the destruction of the romantic outlook and the wrecking of idealism everywhere—will it henceforth triumphantly hack a path for itself over the corpses of those heroes who have incautiously put themselves in its way, and have conceived the audacious idea of staying and overthrowing its blind force?

Personally, I consider that we have in Medtner one of the few remaining oases of the old musical outlook—when music was music and not a sport; when it still served as the language of expression; when it was permissible and not ridiculous to feel, and to disclose one's feelings. Medtner left Russia in the revolutionary years, thinking to find in Europe a more congenial musical atmosphere: it is evident that he was greatly disenchanted. But the process of musical 'de-psychologization' is a comprehensive one—it includes not only Russia and individual countries of Europe—it is world-wide. We are entering upon a new era, an anti-musical era, in which, generally speaking, there will of a surety be no place for music. Hence I have little belief in the advance of Medtner, for whom I have a deep and heartfelt sympathy, since, like him, I am imbued with sentiments of contempt and disgust for the latest cries of the musical fashion—even of actual hatred for this poverty-stricken new art. Those musicians who have not yet been carried away by the herd sense and the collective hypnosis of self-glorification and advertisement, and so have not allied themselves to this so-called 'new' art—which is nothing more than a kind of stock-jobbing with inflated bonds on the universal musical 'change'—such musicians should at once interest themselves in Medtner, a genuine composer who is fully commensurable with the greatest Russian masters, with Tchaikovsky and Moussorgsky, and should support him and his work in every way.

(Translated by S. W. Pring.)

* 'Insomnia.' An edition of these songs with English text, by M.-D. Calvocoressi, has been, or will shortly be, published by J. H. Zimmermann, Leipzig. (Translator's note.)

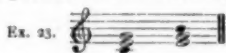
THE NATURE OF HARMONY

BY MATTHEW SHIRLAW

(Concluded from February number, p. 118)

Our inquiry into the nature of the minor harmony is almost complete. For what has already been said in treating of the harmonic division of the octave agrees in every essential respect with the facts relating to the harmonic division of the fifth. It is necessary to examine these, but we shall go over practically the same ground as before.

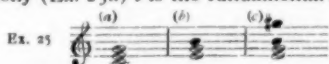
The major third, in dividing the fifth harmonically, gives rise at the same time to the minor third. The converse is obviously untrue; we cannot say that the minor third, in dividing the fifth harmonically, gives rise to the major third. In the harmonic division of the fifth, therefore, the minor third appears as the fifth complement of the major third. And thus do we hear it, for in the major harmony, as *c-e-g*, although the eye may perceive the three different intervals of the fifth, major third, minor third, we hear directly only the fifth and major third; indeed, these two are the only intervals present if we reckon from the bass upwards. In order that the minor third should produce its characteristic minor effect, it is necessary that its lower note should appear in the bass, and further, that this lower note should assume the rôle of fundamental, to the extent at least of giving rise to its fifth. The minor third then cannot be dissociated from the fifth. If it occupy the higher position within the fifth it produces a major effect; if the lower position, it produces a minor effect:



and its major or minor effect depends entirely on the position it occupies within the fifth. If this fifth be not actually present, it must be understood. Similarly with the major third: if it occupy the lower position within the fifth, the effect is major, if the higher position, minor:



The major harmony, then, may be described as the harmony of the major third, and the minor harmony as the harmony of the minor third, the fifth in each case being actually present, or understood. The minor third arises as naturally as the major third, for the major third, in dividing the fifth harmonically, gives rise at one and the same time to the minor third. It is incorrect, therefore, to describe the major harmony as natural, but the minor harmony as artificial; the one is as natural as the other. In the major harmony (Ex. 25*a*) *c* is the fundamental:



But *g* may also assume the rôle of fundamental, as has already been explained in treating of the Authentic and Plagal modes. In a similar way,

e may assume the rôle of fundamental, at least up to the point of giving rise to its fifth (or 12th) without thereby destroying the consonance of the minor third (Ex. 25*b*). Were the lower note of the minor third to become completely established as a fundamental, and in addition to its fifth were to generate also its major third (17th), the minor third would assume a dissonant character (Ex. 25*c*). It is for this reason, as Helmholtz has pointed out, that composers frequently preferred, and still sometimes prefer, to conclude a composition in the minor mode with a major harmony instead of a minor one ('Tierce de Picardie').

Thus the minor harmony is the necessary consequence of the major harmony. It assumes the form of the inversion of the major:



and this inversion arises quite as naturally as the major harmony arises. In treating of the major harmony,* it was pointed out that the fifth is determined by the octave, or by the octave proportion, and the major third by the fifth, or the proportion of the fifth. The minor harmony, the inversion of the major, presents a remarkable analogy—for in the minor harmony we find a fifth which is brought about by the octave, and a major third which is brought about by the fifth:



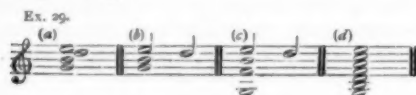
Strange as it may appear, it is the ascending order itself that brings about the descending order. It is because harmony is generated upwards that the descending order becomes possible. We may go still further, and say that it is because harmony is generated upwards that the descending order becomes inevitable. A glance at the harmonic series reveals to us the whole process:



Here *c*, that brings about the major harmony *c-e-g*, at the same time, by assuming the rôle of fundamental up to the point of giving rise to its fifth (12th) *b*, brings about the minor harmony *c-g-b*. If it be objected that *b* also arises as the major third (17th) of *g*, it has to be pointed out that in the formation *c-g-b*, the note *g* is neither fundamental nor bass note. Further, that if we hear *b* as a fifth sound, as we do, we cannot at the

* See article in September *Musical Times*.

same time hear it as a third sound. Again, if we hear *b*, as we may, as a third sound, we hear also *g* as its fundamental. But if we hear *g* as fundamental of the major third *b*, we hear it also as fundamental of its fifth (12th), so that the *g* 'klang' *g-b-d* predominates, turns the consonant minor harmony into a dissonant one (Ex. 29*a*), thrusts out *e*, and compels it to become merged in the *g* 'klang':



This is the simple explanation of the chord of the 13th, espoused by Marpur, Day, Prout, and others (Ex. 29*b*). We may write it as at Ex. 29*c*, for the addition of the dominant 7th does not interfere with the downward movement of *e*; still less does it entitle us to regard the chord as arising from a series of super-added thirds (Ex. 29*d*). Such an explanation not only represents bad theory, but something worse—it is clumsy, unbeautiful, possessing neither the simplicity nor the subtlety of Nature.

The essential facts concerning the origin of the minor harmony may be summarised in a few words. They are simple facts, and easy to understand. In the minor harmony, as *e-g-b*, the highest sound *b* may and does arise as fifth of the lowest sound *e*, thereby bringing about a major third of which *g* is not directly the fundamental. It is the reverse of the major harmony. As in the major harmony, as *c-e-g*, we cannot regard *e* as fundamental of the minor third *e-g*, so in the minor harmony, as *e-g-b*, if we hear *b*, as we do, as fifth of *e*, then the major third *g-b* arises indirectly through the fifth *b*, and so we hear and understand it.

The whole process is one intimately concerned with musical aesthetics. The following simple chordal succession:



has been written by composers, in its simple or elaborated form, perhaps some hundred thousand times since the epoch of Scarlatti or Corelli. The first chord is that of C major; the second chord is that of its third; but even at the present day we, who so well understand the relationship between the two sounds of the third, *c-e*, and who have little difficulty in understanding *c* as the fundamental of this third, hear the second chord *e-g-b* as a fifth chord rather than as a third chord; i.e., we hear *e* as fifth of *a* rather than as third of *c*. It will be observed that the bass, in its movement, describes the minor harmony *a-c-e*. Extremely instructive also is it to observe that Riemann and Prout, whose ears were perhaps as sensitive as their contemporaries', explained the following third succession (Ex. 31*a*) as being in reality a disguised

fifth succession, arising from a dominant 13th (Ex. 31*b*):



In the minor harmony, as *a-c-e*, the fifth *a-e* is determined by the octave *e-e*. The fifth *a-e* then, ought to be comprised within the octave sounds from which it springs, and this is the purest form of the minor harmony (Ex. 32*a*):



In this form it appears again as the reverse of the major harmony (Ex. 32*b*).

Here we discover the nature of that mysterious 'downward construction' of the minor harmony that has so long baffled every musician and scientist who has investigated the problem. How to conceive a perfect fifth and major third as inverted, turned upside down, yet retaining their forms of fifth and third, and springing, not from their lower note as generator, but from their upper note—such a conception might appear to be well-nigh impossible. Yet in the pure minor harmony, as *e-a-c-e*, we may observe how these intervals arise, not from the lowest note, upwards, as in the major harmony, but from the highest note, downwards, for it is the highest note *e* that brings about both the perfect fifth *a-e* and the major third *c-e*. Further, it is thus we hear and understand them: we hear, not the higher note springing upwards from the lower, but the lower note depending, hanging downwards, from the higher. How otherwise do we hear the opening fifth of Beethoven's Ninth, or the major third at the beginning of the recapitulatory section of his C minor Symphony, first movement:



In this form also we observe the minor harmony in its innermost nature, completely reflecting the unity of the major harmony. Thus not only the fifth *a-e* (Ex. 32*a*), but also the major third *c-e*, find in the octave *e-e* their ultimate source. It is a remarkable formation, in certain aspects veiled, mysterious, elusive, throwing softly back, as it were, the rays borrowed from some other and more brilliant luminary. (Perhaps the term 'Moonlight' applied to the opening bars of Beethoven's Pianoforte Sonata is not so inapt.) It exhibits at once the wonderful simplicity and subtlety of Nature. It has this peculiarity that, especially in its pure form, it does not seem to have any foundation, any real fundamental note, but floats as it were in the air.

Such is the nature of the minor harmony. We may learn of it by listening, not wholly with 'the foolish face of praise,' but intelligently, with open ears, to the music of the great masters—e.g., to the slow movement of Beethoven's A major Symphony. Did someone say of Beethoven that he 'wrested from Nature some of her innermost secrets'? And did his divinely-formed ear, soon to be cruelly exiled from the sounds of Nature, hear in the inner soul of Nature those tones that move us so profoundly?—for with the pure minor harmony that great genius begins and ends.

ON FAULTY SENSATIONS OF MUSICAL PITCH, WITH NOTES OF A PERSONAL EXPERIENCE

BY EDWIN SMITH

(M.D. Lond.; Coroner for N.E. London)
(Concluded from February number, p. 121)

Avoiding the realm of barren speculation, there arises the practical question of the extent to which these cases of perverted hearing actually occur. On this point information is scanty, and probably misleading. During twenty-five years of busy medical practice, no known example of the condition came under my notice, and medical friends narrate a parallel experience. Specialists become aware of cases now and then, though very infrequently. It may be assumed, however, that patients in general will be impressed more readily by symptoms such as deafness or dizziness than by abnormal pitch-sensations, the more obvious condition masking the lesser in varying degree; and that for this reason the particular aberration we are now considering may arise and subside unrecognised even in fairly well-marked cases. At times the music professor must encounter the condition as affecting either himself or a pupil, but an inquiry among musical friends has been singularly barren of result. Yet it would seem that examples, if looked for, may be discovered fairly often. This view is supported by the results of a few tests with tuning-forks made among friends. The trials were on a small scale; nor have I kept any notes of the results. Had the publication of a paper on the subject been contemplated, I should no doubt have made tests sufficiently extended for the findings to have some evidential value. Should the field of inquiry appeal to some investigator, I think the ranks of pianoforte tuners may be found to yield results. Lest this observation should conceivably disturb the equanimity of any member of the tuning fraternity, be it remarked that it is based simply on a recognition of the pitch-discrimination of the trained ear. A tuner with whom I conversed recently described a difficulty occasionally experienced in tuning a pianoforte to his satisfaction. The same note, he said, seemed to produce a different impression of pitch in each ear. The discrepancy was apparently slight, but he was unable to understand how it could exist at all.

He knew that the arrival at the ear of a fixed number of vibrations per second was a definite physical event, and he assumed that there was an inevitable parallelism between the physical and the physiological, ensuring an equally definite pitch-sensation. He could not imagine the sensation corresponding to a given note to be other than fixed and unchangeable. There was in this instance no opportunity for a tuning-fork test, but it may be assumed that in the case of this particular individual a positive result would be obtained by a trial at the appropriate time. Incidentally, this pianoforte tuner had not noticed any relation between his times of difficulty in tuning and the state of his health.

When there is a difference of opinion between the ears on a matter of pitch, the deafness or other sense of discomfort, if limited to one side, will indicate the ear affected; and the extent of the fault may be estimated approximately by the simple test of holding a vibrating tuning-fork to the ears alternately. If there is access to a series of forks differing by small gradations of pitch it may be possible by trial to find two of these with different vibration rates but producing identical sensations of pitch when one is held to the right ear and the other to the left. If the pitch of each fork is known, the extent of the discrepancy is therefore ascertained. This test suggests another, enabling an existing fault to be apprehended in an accentuated form. Suppose the right ear is functioning normally, while the left is faulty to the extent of a semitone of raised pitch-sensation. It is clear that a fork sounding, say, the note A natural, heard with the right ear, will produce the same sensation of pitch as an A flat fork heard with the left. The left ear, so to speak, mistakes the A flat it hears for A natural, thus bringing its own pitch-sensation into conformity with the normal sensation experienced on the other side. Now let the forks be reversed, so that the A flat fork is applied to the right ear, and the A natural fork to the left. The left ear, still interpreting wrongly what it hears, will get the impression of B flat, while the right ear records faithfully the A flat heard. We have now, by a sort of trick, produced a difference in pitch-perception amounting to as much as a whole tone. This method of testing would help in confirming the suspected presence of small deviations from the normal, an existing fault being appreciated in exactly doubled degree when the reversal of the forks is made. In any extended application of the test, a large number of forks of varied pitch would be required. Many years ago a series of such tuning-forks (differing by steps of four vibrations per second) formed part of the collection of physical apparatus belonging to the late Dr. W. H. Stone ('W. H. S.', of 'Grove'), lecturer on Physics at St. Thomas's Hospital. On Dr. Stone's death his instruments and apparatus became dispersed, and I fear it would be difficult to find a similar collection of forks to-day, though I am

informed by Messrs. Griffin, of Kemble Street, that such a series may be obtainable. In the case of persons with poor discrimination of pitch the results of tests made will naturally be inconclusive. But this consideration is unimportant, seeing that such individuals will be recognised at the outset as unsuitable for inclusion in any systematic series of experiments.

Has all this any practical bearing of interest to the musician? Perhaps it has. One obvious question arising is that of possible injustice to a musical performer at the hands of a critic who is unaware of existing faults in his own equipment. Possibly the risk of this is inconsiderable. At the same time, some may question whether the critic is really entitled to enjoy an unassailable security; or whether, on the other hand, there may be reason to suspect the basis for an assumption of infallibility too often apparent in published opinions of musical performances. May it be suggested that there are things for even the youngest musical critic to learn, and that it may be to the general advantage should he become aware that the possible target for a shot is not of necessity that alone presented by the performer?

Among other considerations is the general question of the causes of false intonation among instrumentalists and vocalists. I think most will agree that the latter are the greater offenders. Why do we hear so much faulty singing? It is sometimes suggested that it is a case of either sheer laziness or physical inability to hit the note aimed at. But the explanation cannot be so simple; for there may sometimes be noticed a capricious yet consistent distribution of the faults, the notes affected may not be the upper ones, and lapses noticed at particular levels of pitch may be heard repeated as the notes reappear. It would seem that in these cases not only is the singer unable to hear his own voice satisfactorily, but that this disability must be more marked with some notes than others. The instrumentalist, producing his notes, unlike the vocalist, by means of an external mechanism, has no doubt less difficulty in appreciating the pitch and quality of the sounds. Lapses in intonation on his part must often be merely accidental, and apparent to himself, though puzzling instances occur where violinists even of high rank may be heard offending the ear in an unaccountable way. There are even particular places in certain compositions where a special note seems somehow to be singled out for ill-treatment. Attention is invited to two specific instances: first, the soloist's final note in the middle movement of the Brahms Violin Concerto; secondly, the last note of the corresponding movement of the 'Kreutzer' Sonata. In each place violinists can often be heard playing sharp. As these notes happen to be identical, my own capacity for hearing this particular F may be doubted: so that it is as well to say the observation is not put forward unsupported, but has been corroborated by competent companions present on many occasions

of the lapses referred to. I hope some information may be forthcoming as to whether others have noticed these particular instances of faulty intonation in violin playing, and if so what views may be held in explanation. Considerations of space prevent my venturing here on a simple theory that I think may possibly meet the case, this article being already quite long enough. The point, moreover, does not appear directly related to the matters now before us.

Finally, I hope that other readers may be willing to contribute to our knowledge in a field of inquiry not devoid of interest, and that they may receive an opportunity to do so in the columns of the *Musical Times*. It remains to express my appreciation of the valuable help given by my friend Dr. William Brander in the search for published records relating to the subject-matter of these notes and comments.

THE TEACHERS OF THE GREAT COMPOSERS

BY EDITH A. H. CRAWSHAW

'When I am forgotten, as I shall be,
And sleep in dull cold marble . . .
Say, I taught thee.'—Henry VIII.

Of many of the composers the saying is true that 'their name liveth for evermore.' But those who taught them are too often forgotten, though many of the great musicians spoke with sincere affection and gratitude of those to whom they knew their indebtedness, for 'it is only the little who depreciate their teachers.'

To go back four hundred years: the name of Lassus should be interesting to us because he was the friend and adviser of Palestrina, the 'saviour of Church music,' as the latter has been called. From the great Netherlander the composer of the 'Missa Papæ Marcelli' no doubt learned much that he was afterwards able to use with good effect in his own sacred music.

One of the most important pioneers of keyboard music was William Blithman, who was a chorister at Christ Church, Oxford, in 1564. His epitaph at St. Olave's, Queenhithe, records his skill as an organist, and the fact that John Bull was his pupil.

We are told that Handel's only teacher was Zachau, the principal organist of Halle, but Handel has laid himself under obligation to many composers, immortalizing them by introducing parts of their works into his own. Mr. A. J. Balfour (as he was when he wrote his 'Essay on Handel') says:

The fact is that Handel has not cheated them out of their due meed of fame, he has cheated them into it.

Handel was only about seven when he became Zachau's pupil, and the master soon grew highly interested in the boy, who 'pleased him so much that he never thought he could do enough for him.' Handel esteemed his master highly, though the latter was a believer in hard work. One account says that Zachau required his pupil to produce a Church cantata every week—a thing which Bach did for about five years—and Handel admitted, according to Burney, that in those days he worked 'like a devil.' The affection between master and pupil remained unimpaired: Handel sought out his old master when

he visited Halle, and after Zachau's death, in 1721, sent 'frequent remittances' to his widow.

Of Zelter, Mendelssohn's master, it has been said that he was

... a rough, obstinate, rigid man, never known to yield except to Goethe, before whom, however, he bowed down and worshipped with nigh disgusting prostration.

He deserves to be remembered as the 'first promoter of the faith and study of Sebastian Bach.' Sir George Smart describes him thus:

Zelter is a pleasant, unassuming man. One of his fingers is crooked. He was formerly a mason. He said he had built ten or twelve houses at Berlin, and did not begin music before he was twenty.

In writing to Rellstab, on May, 3, 1825, Beethoven sends 'all love and esteem to Zelter, the honest preserver of true art.' One night, walking through the streets of Berlin with a friend, Zelter heard some one playing a pianoforte. After listening for a while, he seized his friend's arm, saying: 'Come along; that fellow's music is only fit for his own ears.' Schumann, in 'Music and Musicians,' also relates how

... old Zelter at a certain passage of 'The Creation' fancied he saw the moon rise, and used to rub his hands at the place, and say delightedly, 'Aha! there we have it again.'

Once in Zelter's presence the conversation turned upon genius and its limits. Zelter asserted that nothing was impossible to genius, and that 'a genius can curl the bristles of a pig.' It was Zelter who introduced Mendelssohn, then a boy of twelve, to the poet Goethe. Master and pupil spent a fortnight at Weimar under the poet's roof. At the age of fifteen, Mendelssohn's comic opera, 'The Two Nephews,' was rehearsed for the first time with orchestra. It was at the supper which followed, when Mendelssohn's health was proposed, that Zelter made his famous remark:

My dear boy, from this day you are no longer an apprentice, but an independent member of the brotherhood of musicians. I proclaim you independent in the name of Mozart, Haydn, and old father Bach.

It was with Zelter's assistance that the first and ever-memorable performance of Bach's 'Passion' was given on March 11, 1829, under Mendelssohn's baton. Zelter had bought the score of the 'Passion' as waste-paper at an auction of the goods of a deceased cheesemonger! Zelter spoke of Bach as 'a sign of God, clear but inexplicable.' Three years later Mendelssohn heard of the death of Goethe, and he remarked, 'Mark my words, Zelter will not live long now,' and his old master did not very long survive the poet.

Schumann's parents were not really musical, but the father favoured his son's love for music and provided for him the best instructor to be obtained at Zwickau, namely, the organist of the Marienkirche, J. G. Kuntzsch, who appears to have been struck with Schumann's gifts. But ere long the master declared the boy could progress alone—the pupil was outstripping the master. Schumann always retained an affection for Kuntzsch, and in 1845 dedicated to him his 'Studies for Pedal Piano,' Op. 56, and when Kuntzsch celebrated his jubilee at Zwickau, in 1852, Schumann wrote him a charming letter, which was one of many, Wasielewsky says. At twenty years of age Schumann went to Leipsic as

a resident student in the house of Frederick Wieck, when Clara, Wieck's gifted daughter, was a little girl of eleven. Under Wieck, Schumann pursued his pianoforte studies with enthusiasm. Having strained and permanently injured the third finger of his right hand by a mechanical device which he hoped would strengthen his fingers, Schumann had to relinquish the idea of becoming a pianoforte virtuoso. He became a pupil of Kapellmeister Dorn, a notable figure in the musical world of Leipsic, and desired to perfect himself in the theoretical part of creative work. Dorn soon recognised the unusual talent of his pupil, and Schumann afterwards spoke of his indebtedness to Dorn's instruction, saying he had learnt more from his teaching than Dorn could believe. He never forgot his old master, and in correspondence with him addresses him as his 'dear and most honoured friend,' and makes him his confidant in many matters.

To a Viennese gentleman who told Chopin that people were astonished at his having learned all he knew at Warsaw, the composer gave the reply, 'From Zywny and Elsner even the greatest ass must learn something.'

The earliest of Chopin's teachers was Zywny, a Bohemian by birth, who played the violin and taught the pianoforte. Some say the boy was allowed to spend most of his time in improvisation, but it is certain that Zywny gave his pupil

... a thorough grounding in the rudiments of his art, encouraged and guided his talent for improvising, and so advanced his progress at the keyboard that before long he became the wonder of all the drawing-rooms of Warsaw.

Elsner was intended for the profession of medicine, and had no regular instruction in music beyond harmony lessons with a theatrical director at Breslau. Sir Henry Hadow describes him as

... a good-tempered, easy-going old Kapellmeister, who did his pupil the greatest service by teaching him to love Bach, and then allowed him to go his own way without further supervision. ... Liszt is probably right in drawing special attention to the moral value of Elsner's teaching. ... The most successful teacher is he who knows how to train mediocrity and to leave genius a free hand.

When, at the age of twenty-two, Chopin went to live at Paris, Kalkbrenner was the leading teacher of the pianoforte, and Chopin consulted him about lessons. Kalkbrenner proposed to teach him for three years, and this Chopin regarded as too long a time. He wrote to his old master for advice, and the reply was to the effect that Kalkbrenner would only destroy Chopin's originality. Elsner wrote:

That quality in an artist (who continually learns from what is around him) which excites the wonder of his contemporaries can only arrive at perfection by and through himself. The cause of his fame, whether in the present or the future, is none other than his own gifted individuality manifested in his works.

A genius '... should be allowed to follow his own path and make his own discoveries.'

Chopin did not study with Kalkbrenner, but attended some class-meetings, and was gracious enough to dedicate his Concerto in E minor to him. Mendelssohn told Chopin soon after that he (Chopin) had nothing to learn from Kalkbrenner, as he played

better than the latter. A couple of years later Chopin writes to a friend :

Pupils of the Conservatoire, nay, even private pupils of Moscheles, Herz, and Kalkbrenner (consequently clever artists) still take lessons from me, and regard me as the equal of Field. . . . I feel daily how much I have still to learn, and become the more conscious of it through my intercourse with the first artists here, and my perception of what every one, even of them, is lacking in.

Prof. Niecks says :

Kalkbrenner may not inaptly be called the Delille of pianist-composers, for his nature and fate remind us somewhat of the poet,

for Delille was extravagantly over-rated in his lifetime. Delille left France at the Revolution of 1788, and came to England, where he translated 'Paradise Lost.' He is said to have been a

. . . fluent versifier, whose knack of turning out vigorous paraphrases exactly suited the taste of his contemporaries.

Wagner's earliest teacher for harmony was Gottlieb Müller. This was when he was fifteen years of age. But the pupil was destined to be idle and refractory :

He would do nothing but talk nonsense about the personality of the notes, and other fantastic absurdities ;

and Müller decided 'it was useless to imagine that he had any gift or aptitude for serious music.' When, in 1830, Wagner left school and matriculated at the Leipsic University, he determined to master counterpoint, and became the pupil of Theodor Weinlig, the cantor of the Thommasschule, who became to Wagner 'what Dorn was to Schumann, or Lesueur to Berlioz.' After six months' tuition, Weinlig dismissed his scholar, saying : 'You may go now, for you have learned to stand on your own legs.' And it does not appear that Wagner received any further instruction, save what he obtained himself by perusal of Beethoven's works. Dorn says :

I doubt whether there ever was a young musician who knew Beethoven's works more thoroughly than Wagner in his eighteenth year. The Master's Overtures and larger instrumental compositions he had copied for himself in score. He went to sleep with the Quartets, he sang the songs, he whistled the Concertos (for his pianoforte playing was never of the best).

And Sir Henry Hadow writes :

Through Beethoven's music Wagner found a new world open before him, and after a few days of almost ecstatic wonder and delight, determined that he would devote his whole life and work to its exploration.

Weber also was a visitor at Wagner's Dresden home, and remained throughout Wagner's life 'as a demigod : from "Die Feen," his boyish opera, until after "Lohengrin," he used freely the Weber phraseology and melodic contours.'

Verdi's musical gift was discovered by an itinerant violinist, called Bagasset. The boy Verdi and he struck up a friendship, and Bagasset suggested to the father that music should be Giuseppe's profession. Many years afterwards Verdi sought out the violinist, then very poor and old, and gave him all the help he could. Verdi's first lessons were with the organist of La Roncole (his birthplace) named Baistrocchi, who declared at the end of one year that he could teach the boy nothing

more. Later Verdi had the good fortune to be helped by a friend of his father's, Barezzi, of Busseto, whose eldest daughter Verdi subsequently married. This gentleman was a good musician, and could play several instruments. The Philharmonic Society of Busseto met at his house, so young Verdi frequently listened to performances of music. The director of the Society and organist of the Cathedral, Provesi, became Verdi's teacher ; but when the pupil was sixteen Provesi dismissed him with similar words to those of his first instructor, adding, 'He will go far, and one day become a great master.'

Brahms at the age of seven had pianoforte lessons from Otto Cossell, who was pleased with his pupil's success, but regretted he wasted so much time at his 'everlasting composing.' After three years it was Cossell himself who suggested a change of teacher, and, after several refusals, Marxsen, the Royal Music Director at Altona, consented to take him as a pupil for pianoforte only, and with him Brahms remained a number of years. At the age of fourteen he made his debut as a pianist, and though an agent was anxious to arrange a concert tour for the boy, Marxsen's advice was followed, and after two more concerts Brahms went back to his studies, more especially that of composition. Marxsen impressed upon his pupil the need for a thorough knowledge of Bach, and the great importance of a critical study of Beethoven.

Dvorák's musical ambition was aroused by the bands of itinerant musicians who played on great occasions in the inn of which his father was proprietor. The village schoolmaster, Josef Spitz, gave him his first lessons in singing and the violin. When twelve years of age he was sent to school at Zlonitz, and here the organist, Liehmann, became his master. Under his tuition (says Hadow) Dvorák

. . . ventured out into new fields, and learned something not only of organ and pianoforte but of the elements of musical theory. No doubt the instruction was very imperfect and very narrow of range, but within its limits it was gratefully accepted ; and the old Kapellmeister deserves some honourable mention as having been the first to discover evidences of unusual capacity in his shy, simple-hearted pupil.

As a last example, let us go back to an English composer of the 17th century. Henry Purcell was a pupil of Dr. Blow, who is described by the late W. H. Cummings as

. . . the very master Purcell then needed, for he was eminent for his goodness, amiability, and moral character, and combined with those excellent qualities all the learning and experience of a sound musician. It speaks strongly for his singleness of heart and the total absence of envy and jealousy in his nature, that recognising and proclaiming the remarkable abilities of his pupils, Purcell and Jeremiah Clarke, he resigned his appointments at Westminster Abbey and St. Paul's Cathedral in order that they might occupy those prominent and advantageous positions.

After Purcell's death, Dr. Blow became once more organist at Westminster Abbey. How often is his tomb in the Abbey visited? An interesting story is told of the Emperor of Brazil, who, when in London, was an indefatigable sight-seer. Dean Stanley had made him promise to visit the Abbey before he left England. The Emperor put off his visit until almost the last moment ; he arrived at the Deanery, unexpectedly, at about two o'clock one Sunday afternoon, and requested to be shown the

wonders of the Abbey. The Nave was prepared for service, and it was only with difficulty that the Emperor was shown some of the chief brasses on the floor. Then the Dean was amazed by the Emperor's most unexpected request: 'Now I want to see the tomb of Dr. Blow, a famous organist. Do you know where it is?' The Dean did know, and took the Emperor to the tomb, which is in the North Aisle, behind the organ. The inscription on the monument was read to the Emperor, and it has been said—though not verified—that he hummed the upper line of the music which is engraved upon it. 'The most jealous belief in the English school of music could never have conceived that Dr. Blow's fame could have reached as far as Brazil.' And this is part of the inscription on the monument: 'Master to the famous Henry Purcell.'

A NOTE ON FASHION

By J. H. ELLIOT

Thackeray, when illustrating 'Vanity Fair,' clad his puppets in contemporary costumes in preference to those of the period in which Becky and Amelia had their fictitious being, on the ground that the former were less offensive to sartorial aesthetics—a viewpoint which he sought to justify by demonstration. It is, however, amusing to note that, judged by modern standards, the costumes of Thackeray's own day appear to be several degrees more hideous than those of the Waterloo period. Thus the wheel of fashion turns. Nor have Apollo, Orpheus, and the rest of them remained oblivious of its revolutions. Along with common male humanity they have discarded the classical tunic and passed through the knee-breeches stage into plus fours and Oxford bags; for, truly, the sway of fashion is as potent in the arts as elsewhere. As with mantles, so with music; as with costumes, so with composers.

It will be of interest, perhaps, to put forward a few tentative inquiries into the matter. To probe it deeply would afford neither pleasure nor profit, for by the time we had hacked through the jungle of contradictions and inconsistencies and reached a clearing, the wheel would have taken many more turns; moreover, we could not apply a governor to control its giddy revolutions even if it were possible to evolve one.

Nor should we presume to assess the taste of a bygone age. Judged by the standards of to-day, no doubt, the Victorians appear lamentably—Victorian. An age which virtually overlooked Bach* and ranked Mendelssohn as the equal of Beethoven is deserving, one might say, of our most crushing sneers. But it is well to reflect, before we commit ourselves, that if the past eighty years could bring about so radical a change in outlook, there is no reason why the next eighty years should not do likewise. Each successive generation imagines itself to be reared upon the apex of progress; but evolution recks not of its self-conceit.

The whole subject, indeed, is illimitable, and it will be well to restrict ourselves to the most striking present-day aspect of it—in a word, the breakdown of Romanticism. In this connection, then, it is barely sufficient to say that the Romantic movement, having been fairly launched, was compelled to voyage on to its destination and be replaced by an entirely new vessel; for, in truth, there was no destination, and though its boards may have called for some patching

and its hull for an occasional fresh coating of tar, there was no *a priori* reason why it should not, like the craft of Vanderdecken, have sailed the seas for ever. Fashion—or, if it be preferred, the spirit of the age—sank her, and it will be fashion that will salvage her, should she ever rise to the surface again.

What, then, are the particular characteristics of this age of ours which are inimical to the Romantic outlook? Doubtless the emotional strain of the war contributed very largely to the final and widespread reaction against the Romantic spirit and the pseudo-'realism' which it implies, and helped to broadcast a conscious or unconscious realisation that art, after all, is not life, though the two necessarily touch at many points.

The nucleus, however, had taken root long before in the commanding geniuses of Romanticism itself. The aspects of music which, thanks to the predilections of the present era, are daily becoming more and more insistent—to wit, intellectuality and austerity—while not entirely conspicuous in the less progressive figures of the 19th century, are startlingly evident in the last periods of Beethoven and Wagner. In the former they held almost absolute sway; crude romanticism gave place to an impressionistic sense of life's mystery, and of the conscious necessity for austere detachment—a revival, as it were, of stoicism—the substitution of universal ideas for individual sensations, of objective philosophy for subjective psychology. In the latter, Romanticism struggled with new-born conviction, preconceived theories with evolutionary necessity. 'Tristan,' written direct from heart and brain, touched a new note; the amorous riot of 'Die Walküre' was burned in a purer, whiter flame. It is nonsensical to apply to the music of 'Tristan' the term 'hot-house,' or to suggest that there is a complete abandonment to passion in its texture. The opening phrase of the 'Vorspiel'—although some commentators have labelled it the 'Confession-of-Love-and-Desire Motive,' or some such monstrosity—should be sufficient to show that Wagner is concerned here with ideas rather than feelings—that, in fact, the music represents the union of mind and heart symbolised in the drama itself. Wagner could never be quite the same after 'Tristan,' and the return to the former style ('Götterdämmerung' and 'Parsifal') proved sterile and insincere.

This new spirit, moreover, manifested itself more decisively in the progressives who followed, although it took a variety of shapes. Strauss, when he arrived at his own authentic style, followed the footsteps of the Wagner of 'Tristan' by (as it were) intellectualising the emotion which he was called upon to reproduce. The Straussian bent for absolute programmatisation is not confined to musical glaciers, windmills, and scaffolds; it penetrates even to emotion itself, and the highly-wrought passion-storms in 'Salome' and elsewhere appeal to the purely musical instinct as feelings described rather than feelings experienced. Doubtless there are many passages in Strauss where sheer emotion predominates over deliberate, calculating intellect, but there is nothing parallel with (for example) the utter abandonment to passion of his great contemporary, Scriabin. In these two, perhaps, we find the strange paradoxes of emotion presented intellectually and of ideas expressed emotionally—neither of which is Romanticism proper, and both of which foreshadow its ultimate negation. Debussy, again, lived beyond

* The 'overlooking' of Bach was on the part of the generation that followed him; the Victorians helped to revive him.—EDITOR.

the bounds of both emotion and intellect, in the vague, shifting atmosphere of the land which lies between them—not, perhaps, a healthy district in which to take up residence, though wholly admirable as a holiday resort. The consideration of the final and complete reaction against the Romantic spirit, now to be discerned in almost every direction, we may—and perhaps ought to—leave to the next generation but one. Sufficient for our present purpose that the reaction has indeed set in, and that it calls for some tentative inquiries which may perchance reveal a danger signal.

The matter requires something more than a mere submission to current predilection, which, whether individual or universal, is quite probably no more than skin-deep. We may be justified in saying—and few of us would hesitate over the matter—that the first movement of the 'Choral' Symphony is incomparably superior to the third; but it might be more profitable if, during the progress of that interminable number, we gave ourselves over to mental reflection rather than to the mere physical effort of stifling yawns. We might start with the assumption that, of its kind, the movement is magnificent—which, surely, is no less than truth. If, then, we have here the authentic Beethoven, why is this particular aspect of him distasteful? Because (we might proceed) it represents that slightly sentimental, that *romantic* (ultimate censure!) reflection upon what Arnold Bennett, in an apt phrase, has called 'the melancholy of existence.' It withdraws for a moment from the contemplation of sublime mysteries and mighty issues, passively to brood; and this is not an age which broods. Can one press the indictment further than that, which in itself is no condemnation?

We must, then, question our right to regard this awakening of a new spirit inevitably as a step forward in the direction of ultimate perfection; for we have no guarantee that it is not merely a turn—and, for aught we know, a wanton and gratuitous turn—of fashion's wheel. We have no objective standard to guide us, and an idiom which we may pronounce obsolete in one decade will disconcert us by arising with renewed strength in the next. Thus, a short while ago one might have spoken with impunity of the triviality of Mozart; to-day, one may hail him the very king of composers and obtain at least a respectful hearing. In one era the glory of music is conceived to lie in its power of close commentary upon human problems; in the next, to rest on its transcension of the commonplace.

In music, we have simultaneously leapt forward with the modernists and back to the classicists, for in both the growing need for austerity is met. With the former we may don the hair-shirt and set out in quest of the Perfect Fourth, or some other 20th-century Grail; with the latter we may steep ourselves in objective beauty and rhythmic vitality—subtleties in comparison with which the idioms of Romanticism seem crude and brutally direct. There are remoteness and tranquillity in pure beauty, a sanctuary from the prying Romanticism which seeks to plumb the rough turmoil of the spirit and interpret it before the world. Bodily laceration or ice-cold objectivity—either will serve to free us from the morbid introspection of the Romanticist.

This is, moreover, an age which is loth to call a spade by its dictionary name. We hate a platitude—which is probably why Mendelssohn now lies beneath a shower of half-bricks; yet (and here is the rub) a

platitude may be as true in essence as the subtlest of allegories, and as close to the cosmic standard as the most esoteric system of philosophy. The fact remains, however, that we are badly out of sympathy with composers who, whatever their degree of emotional ardour, throw down all their cards with a frank gesture. Thus the Tchaikovskys of this world are *de trop* in æsthetic circles, although their method *qua* method may prove in the long run to be as good as that of more sensitive craftsmen; certainly it is no worse than that of the pseudo-progressive who, having no cards to throw, bluffs unashamedly with a hand of gratuitous cacophony and Heath-Robinson orchestration.

But this superficial survey might be protracted for ever, and the warning to be drawn from it is, in all conscience, obvious enough. But it is the obvious which is so easily overlooked; and it is well occasionally to remind ourselves that, in the absence of any objective scheme for our guidance, it behoves us to beware of proclaiming this turning or that turning to be the road to ultimate perfection.

NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXXII.—JOHN DANIEL

Among the composers of the last years of Elizabeth, John Daniel is very important, especially as a lutenist; but, as in many other cases, his biography has not hitherto received adequate treatment. Dr. Fellowes says that 'little is known of John Daniel, except that he took the degree of B. Mus. at Oxford, in 1604, and was one of the Court musicians to Charles I.' ('English Madrigal Composers,' 1921). Davey's 'History of English Music' gives six lines, with little added information, save referring to his well-known publication of 1606. A really fine appreciation of Daniel was given by Mr. Philip Heseltine (Peter Warlock) in the *Musical Times* (April, 1925).^{*} But biographical data is scant; in fact, he writes: 'Of his life we know next to nothing.' Fortunately, I have succeeded in unearthing some new facts of his career, though there are not a few gaps that still await a patient student of musicology.

Fuller ('Worthies') is our authority for the interesting information that John Daniel was a younger brother of Samuel Daniel, and was thus in the Shakespearean circle. His birth-date may be given as probably 1564, and the place was probably 'not far from Taunton, in Somerset,' where was born his better-known elder brother in 1562. Of his musical education we know only that he studied under his father, John Daniel, who, according to Fuller, was a 'music-master.'

Nothing else is known of John Daniel till about the year 1587, when we find him as chief household musician to Thomas Lord Burgh, who was Governor of Brill from 1587 to 1595. Quite an interesting letter in the Hatfield MSS. (Part 6, p. 68) throws new light on this portion of Daniel's career. It seems that Lord Burgh returned to England early in February, 1596, and had entertained Sir Robert Cecil with a 'consort of music,' contributed by Daniel and his three artied pupils. So pleased was Queen Elizabeth's great Secretary of State with the musicians of Lord Burgh that he begged the latter to give him Daniel. Lord Burgh, who was soon after appointed Lord Deputy of Ireland, wrote to

^{*} The article is now included in 'The English Ayre,' by Peter Warlock, issued by the Oxford University Press (1926).

Cecil on February 24, 1596, that not only could he have Daniel, but also the three boys, 'one of whom both plays and sings an excellent treble, and one other hath a voice for a very high measur.' He adds: 'The last [of the three boys] is Jack, of whom I think you have taken best notice. The four, with all his instruments, were all by my worthy companion bequeathed me; choose as freely as where your commandments have most interest.'

Daniel found a liberal patron in Sir Robert Cecil, and he probably continued in the Cecil household from 1596 to 1602. Previous authorities give us the year 1604 as the date of his degree at Oxford; but, as we learn from the official registers, he studied at Christ Church, whence he supplicated B. Mus. on December 16, 1602, and graduated on July 14, 1603, according to the 'Fasti' (1, 302). Soon after he entered the service of Prince Henry.

In 1606 Daniel issued his volume of twenty-one solo songs 'for the lute, viol, and voice,' with a poetic dedication to 'Miss Anne Grene, the worthy daughter of Sir William Grene, of Milton, Knight.' Of these twenty-one songs, eighteen are solos, or ayres; one is a madrigal for four voices (S.S.A.T.) and lutes; one song is for four voices and two lutes, and one is a lute solo—a set of variations. This folio volume (of which the unique copy is in the British Museum) was printed by 'Thomas Este for Thomas Adams at the White Lion in St. Paul's Churchyard.'

From the Lord Chamberlain's Accounts we learn that in 1612 Daniel received an allowance of mourning on the death of Prince Henry of Wales ('The King's Musick,'* p. 50). For some years previously he had been attached to the household of Queen Anne, and doubtless was present at the performance of his brother's Masque 'Tethys,' produced at Court on June 5, 1610—a masque in which the Tritons sang a four-part song to the accompaniment of 'twelve lutes.' He was also tutor of the boy actors, and in 1615 we find him, as Prof. Wallace writes, 'leader of that old-men's company practising on the reputation of the children-companies, as an asset, under the name of the Children of Her Majesty's Royal Chamber of Bristol' (Patent dated July 17, 1615). In 1618 he had a Royal Warrant to train up a company of children renewed (with permission to assign it to others), and was appointed successor to his brother Samuel, as censor of all plays performed by the Children's Company.† On his brother's death, at Beckington, Somerset, in 1619, the poet named his 'faithful brother' John as sole executor.

The next glimpse we get of Daniel is in 1622, when he edited his brother's works, dedicated to Prince Charles, whose service he had entered on the death of Queen Anne (March, 1619). In that same year (1622) appeared Thomas Tomkins's 'Set of Madrigals' (Songs of 3, 4, 5, and 6 parts), in which each of the twenty-eight 'Songs' was dedicated to separate individuals, including Byrd, Day, Ward, Gibbons, &c., No. 7 being dedicated to 'Doctor Dowland,' and No. 8 to 'Master John Daniell.'

From 'The King's Musick'* it is evident that Daniel was sworn a Musician to King Charles, in 1625. This is the last reference I can trace of him, and it is to be presumed that he died soon after, as his name does not occur in the list of royal musicians for 1626.

As to his music, I cannot do better than quote the following estimate by Mr. Philip Heseltine:

As a composer of serious songs in extended form he stands second only to John Dowland among the composers of the great period of English song; and for the bold originality of his harmonic sense, which is always controlled by a polished technique, and a sure instinct for beauty of sound—and, too, for the breadth and spaciousness of his style, so widely different from the almost miniature song-forms of Rosseter, Campion, and others, Danyel deserves an honourable place in the history of music. . . . Danyel's 'Chromatic Tunes,' of 1606, is constructed on such big lines, and each section is so homogeneous and closely knit, that it is difficult to convey any adequate impression of its style by means of short quotations. . . . Surely, one of the finest songs ever written by an Englishman.

THE REVIVAL OF MUSIC

By ROBERT H. HULL

One imagines that everybody possesses, to a greater or lesser degree, what may be termed the Shavian instinct of criticism; an instinct by which one is prompted violently to oppose any popular demonstration in favour of some particular movement. But this attitude is not exclusive to Mr. Shaw; it is the useful function of every critic to check extravagances and to moderate extremes, although by so doing he may find himself in conflict with established opinion. And though, when all is said and done, the unfortunate critic may be at fault in his ultimate conclusions, he may comfort himself, if he has read his Cecil Gray, by remembering of what nature are those people who are always right.

Criticism of musical resurrections is no new thing; several efforts have been made to restrain the undisciplined enthusiasm of the Elizabethan and folk-song revivalists. But viewed from a more general standpoint, the difficulty with which one has to contend arises in two forms: the revival of music by means of press propaganda, and the revival of music by actual performance.

In connection with the former, it may be well to make clear from the outset that the activities to be deplored lie in a sphere other than that in which is contained the admirable research work of Dr. Grattan Flood, Dr. Fellowes, and others; the latter investigations cannot be too highly praised, either on grounds of erudition or dispassion. But the scholars are in a minority, and it would be out of sense to shut one's eyes to the fact that a noisy majority, undisciplined but enthusiastic, has far more chance, as matters stand, to impose its claims upon a willing and partially-trained musical public, than have the few men who have brought to bear upon the subject of 'revived' music real learning and undisputed scholarship.

No doubt scholarship will ultimately prevail, but meanwhile we must recognise the force of counter-acting tendencies, of which the following is not one of the least strong.

The power of press propaganda has become considerable during recent years, and in the present connection there is urged upon the musical public at large a practical interpretation of the elementary advertising truth that if you tell people a thing frequently enough, they will end by believing it. The immediate application becomes evident if one considers to what extent musical periodicals are filled with contributions relating to little known composers born prior to the 18th century. It would be offensive and unnecessary to particularise further, and it is not my intention to do so, but in justice to

* 'The King's Musick.' By H. Cart de Lafontaine (Novello, 1909).
† It is well to note, as Mr. W. J. Lawrence writes, that the Queen's Revels Company went out of existence in 1608. Mr. Warlock has confused the two companies.

the present subject it is necessary to indicate the prevailing condition. Perhaps the phase is a passing one—there are signs which lead one to believe this to be the case—but so long as the problem is with us it is premature to rejoice until its decease has become a certainty. There is quite a legitimate complaint against this form of propaganda, in that such articles are apt to tell us very little, and it is rare that the works of the composer in question are of genuine interest. There is a definite need for realisation on the part of undisciplined enthusiasts that because a composer lived, let us say, in the 16th century, and left behind him a few indifferent religious works, these are quite insufficient reasons for drawing attention to his existence.

Some of the works of William Byrd are intolerably tedious, and are now beginning to be recognised as such; but at first such an opinion was accounted equivalent to blasphemy. To the revivalist all is sacrosanct; there is little attempt at discrimination.

But if the disciples of revival are in evil case in so far that they often lack the ability to convince, those of us who would restrain their efforts are no less handicapped. As a critic has rightly pointed out, it is difficult actually to prove music to be bad unless it is assumed that one's readers possess the score, and to take this for granted is not justifiable. If this limits the field of criticism unduly, one has to confess that the principle is just; nevertheless, in present conditions, the written word is the closest approximation to illustrative conviction.

The objection is not so strong in the case of a well-known composer. One can write on Delius, for example, with the certain knowledge that typical quotations from representative works will be clearly understood. The same applies to an essay upon any established musician. The objection arises in its most acute form where the material is fragmentary and insufficient, and where the readers have not access to the works under discussion.

One of the conventional arguments advanced in opposition is that had not the work of discovery been prosecuted at some time or another the greatest names in musical history would have remained in obscurity to this day. Such a protest sounds reasonable enough until one comes to make a closer examination of it, for in simple fact the 'great names' of musical history have never been so utterly lost as to necessitate a revival of them. In 'A Musical Critic's Holiday,' Ernest Newman says:

I believe that this theory of the inevitable failure of any generation to recognise its great composers is a fallacy, and a modern fallacy at that.

Bach may not have been appreciated by the generation which immediately succeeded him, but in his case the lapse was of a very temporary character. England may not have been acutely conscious of him during the early part of the 19th century; still, it was not necessary on that account to make a 'discovery' as though the name of Bach had been forgotten throughout Europe. This same application can be made in respect of other great composers; they may pass into temporary obscurity, but they have never been entirely forgotten. Cyclic reaction is as much a part of music as it is of politics.

From another angle it must be admitted that there is always a danger of one famous composer being

exploited to the exclusion of a contemporary almost equally worthy. A particular example of a general grievance may be cited in respect of the much disputed merits of Handel in comparison with Bach. One is not prepared to allow that Handel is the 'greater' musician, nor even equally great; what can be said with fairness is that he has written works more worthy of our attention than some of the less interesting Bach cantatas. A recent brilliant performance of 'The Messiah' has brought a number of people to their senses on this point at all events, while the Bach fever which for a time raged with an intensity calculated to do no lasting good to that composer has shown some signs of abating. But a certain section of the community is always unwilling to concede that Bach could have perpetrated a dull work. This attitude is difficult to understand unless it is to be supposed that the people in question know very little about Bach.

So long as revivalists confine their enthusiasms to the press one has at least a means of defence in so far that the more injudicious of their excitements can for the most part be ignored. But this policy will no longer serve when it comes to a question of actual performance. In consideration of the fact that in this country there are, on the whole, so few performances of new and interesting works, it is much to be regretted that such excessive zeal and energy should be squandered upon uninteresting relics of the past. The real trouble is that there is so little discrimination in this respect, and that we are as likely to have a performance of a dull ancient work as of one that is interesting; in practice the former seems to be the type most frequently selected. And when a dull work receives a bad performance it is all the more necessary to raise the voice of protest. There is a tendency on the part of critics to waive the application of their ordinary standards where 'revived' music is concerned, and to treat it with a generosity the reason for which is not apparent. The saving grace of antiquity is a poor defence in music when it is advanced as the only defence.

What, then, should be the attitude? Clearly our purpose will be in no way served if wholesale condemnation is to be the order of the day: by the employment of such drastic methods more will be lost than gained. But at least one can put forward a plea for careful discernment; a plea that the guidance of responsible authorities be not scorned, and that an attitude of moderation be adopted towards the less controlled enthusiasms of those who are foremost in proclaiming their discoveries. By some such means the desired end may be achieved.

Finally it is suggested that a more active spirit of inquiry into the nature and quality of music made in England at the present time might conceivably yield more fruitful results than a too active research into some of the less profitable fields of music of past ages. We have many composers, not all of them young, writing in our midst to-day. Some have already made a contribution judged to be of permanent worth, while others show promise of doing so. That we are ignorant of the existence of several of them is in no way a sufficient excuse for leaving their work unexplored and unassessed. This country has not been so productive of 'great' composers in the past that we can afford to shirk our responsibilities in this matter.

WILLIAM GARDINER AND THE MUSIC
OF NATURE

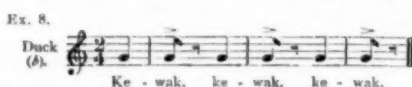
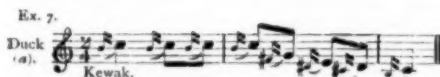
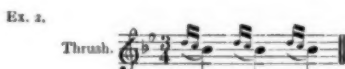
BY ORLANDO A. MANSFIELD

III

(Concluded from September, 1927, number, page 810.)

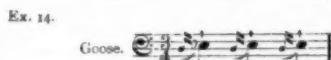
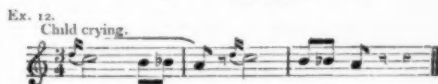
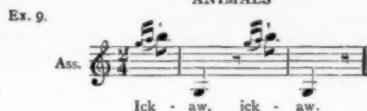
In fulfilment of the promise to reserve for the last article of this series an examination of that portion of Gardiner's work which is consonant with its title, it should first be observed that, as already intimated, this particular division, although superior to the other in quality, is vastly inferior as regards quantity. Indeed, it is not until seven chapters have been inspected that we encounter any sign of the demonstration of the theorem enunciated on the title-page, namely, 'that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments, is derived from the sounds of the animated world.' Even then we are only favoured with a couple of engraved plates which are representations rather than demonstrations. But inasmuch as they are intended to represent the 'Song of Birds' and the 'Cry of Animals,' they are at once valuable and interesting as justifying the compiler's statement that 'in the busy world, or in quiet or repose, he has amused himself with taking down these germs of melody.' As these plates are typical of many that follow, to which allusion will be made *en passant*, it is only possible to give here a limited selection from the large number of examples with which Gardiner has supplied us:

Ex. 1*. BIRDS

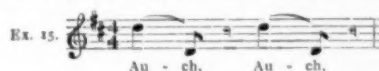


* The writer of this article is responsible for the insertion of time-signatures into the musical examples.

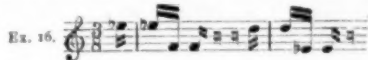
ANIMALS



But it is not until Chapter 10 is reached, and nearly two hundred pages have been examined, that our author really arrives at serious discussion of his declared title. Here, in a chapter which deals primarily with 'the exclamations of the human voice,' and is accompanied with various interesting and amusing examples too numerous for quotation, Gardiner asserts that 'we can scarcely turn a page of Haydn, Mozart, or Beethoven, but we find traces of these passionate tones.' This statement is supported by the examples of 'common salutations' above mentioned; while, as 'imitations of laughter,' he quotes from Weber and Handel, selecting from the latter the now well-known passage from 'Haste thee, nymph,' in 'L'Allegro.' Then we have the following as a representation of yawning:



and are told that this has been portrayed by Haydn in one of his Quartets; while another figure—adapted from, or suggested by, the characteristic motive of the eighth of the 'London' Symphonies—is said to be a 'specimen of an agreeable sneeze':



Another quotation from an unnamed composition of the last-named master is stated to represent 'a satisfactory [!] cough':



and the following, from Beethoven's String Trio in C minor, Op. 9, No. 3, is given as a representation of 'the brawling voices of three persons in a passion':



'Such a clatter of sounds,' says Gardiner, 'indicate rage and ferocity,' and 'escape us in the ebullitions of our worst passions'! What would the good man have said concerning much of the 'discordant junk' known as 'modern music'?

Passing from exclamations to cries, Gardiner accuses Rossini of imitating the sobbing of a child in the pensive duet, 'Ebbere per mia memoria,' in 'La Gazza Ladra.' Then follows a singularly inaccurate statement to the effect that the fugue subject in Mozart's Overture to 'The Magic Flute' was suggested by the composer's wife, in a bad temper, breaking in upon his studies! Whereas every student of musical history well knows that this subject was one given by some Court musician of the Emperor Joseph II., as a theme for extemporization, to Mozart and Clementi on the occasion of their famous and not altogether unfriendly contest on December 14, 1781. Clementi afterwards employed the theme as the subject for the Allegro of his Pianoforte Sonata in B flat.

The upper descending tetrachord of the harmonic minor scale Gardiner proceeds to describe as a representation of 'a person weighed down with sorrow and pain,' and implies that for that reason Beethoven has adopted it as one of the themes of his Trio last-named; while a chromatic passage, which Gardiner claims to represent 'the endearing tone of a mother fondling her child,' is said to be 'elegantly interwoven' into one of Haydn's String Quartets. Continuing to confuse *post hoc* with *propter hoc*, Gardiner considers a quoted strain from Mozart's 'Figaro' and the subject from the 'Trio al Rovescio,' from the same composer's String Quintet in C minor, to be founded upon 'the natural ebullitions of children at play'; and while Rossini in his 'Semiramide' is stated to have introduced with admirable effect 'the frolicsome squealings of little urchins,' the well-known subject of Beethoven's fifth Symphony, in C minor, is actually declared to be 'indebted' to the 'sudden growling' of the voice produced by 'children in their gambols' attempting 'unawares to frighten each other.' Of all the curious explanations of this subject, and of all the improbable origins to which it has been referred, it is difficult to recall one more 'rich and strange,' than that of the Leicestershire stocking manufacturer.

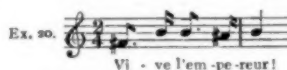
Proceeding from human cries and exclamations to animal sounds, Gardiner supplies musical illustrations professing to represent a dog 'barking with excess of pleasure upon going out with his master,' 'the yelp of a cur whose foot has been trod upon,' 'the whine of a dog tied up,' and 'a mastiff dog.' Then, by way of conclusion, Haydn is charged with introducing 'the bark of a great dog' into the Scherzando of his String Quartet in E flat, Op. 33, No. 2, *etc.*:



—again a confusion of coincidence with design. Further musical examples illustrate the sound of the lowing of oxen, the cry of a cow deprived of her calf, the horse who, although described as 'a more silent animal,' is said to possess a 'shrill and piercing whinney passing through every semitone of the scale'; and concerning the music of the ass Gardiner asserts that 'though coarse, his notes are passing sweet compared to those of his brother

mule, who, when he opens his hideous throat, puts every admiring friend to flight.' Finally Gardiner quotes, from one of Haydn's Quartets, the more orthodox representation of the donkey's 'ejaculations,' namely, the descending seventh. From this it would seem as if our friend had not heard Mendelssohn's Overture to 'A Midsummer Night's Dream,' which had received its first London performance in 1829, three years before the appearance of Gardiner's *magnum opus*.

From this point we have to travel on to Chapter 12 to find our author's next allusion to his principal subject. Here we are provided with musical representations of the song of the English robin, of the thrush, and of the nightingale, allusion, of course, being made to Handel's song from 'L'Allegro'—'Sweet bird that shunn'st the noise of folly.' But, strange to say, not a word appears about Beethoven's most accurate representation of the nightingale's song in his 'Pastoral' Symphony, which had been heard in London as early as 1811, and to which Gardiner refers in a later chapter of his work. As an example of 'the tones of the smaller birds,' which, says our author, are made the more difficult to reduce to musical notation because so 'lofty,' and at times 'above the reach of the ear,' Gardiner attempts a tonal representation of the notes of a canary, this being followed by the deepest tones produced by winged creatures, the credit of which latter he assigns to the cormorant, whom he styles 'the basso in his tribe.' Then, after a manly protest against miscellaneous game shooting and the confinement of singing and migratory birds, Gardiner gives us examples, in musical notation, of the 'brisk and lively note' of domestic fowls in the morning and their 'drawling tone' in the evening, afterwards discussing the crow of the cock, which he declares to be audible at a distance of three or four miles, and describes as consisting 'of five notes, generally in the key of B.' These, says he, so inspired the French that 'when Buonaparte returned from Elba, the crowing of the cocks was taken as a certain omen of his regaining the throne; and such was the enthusiasm of the French people that they confidently believed and declared that they heard every cock distinctly shout:



Here, it would seem, some Waterloo soldier had been pulling poor Gardiner's leg! Nothing daunted, however, he next gives us a musical sample of the crow of the bantam, and goes on to assert that not only in the Finale of one of Haydn's String Quartets, but also in the Minuet of Mozart's second String Quartet, the composers have 'transferred the language of this chatty brood [hens] with great skill.' Here Gardiner has made a slight slip, meaning, in the case of Mozart, the Trio of the Minuet and the reiterated notes which form so important a feature of the first movement:



Determined to ride his hobby to death, Gardiner next declares that 'Rossini has adopted many of these cackling passages in his operas, and to keep the resemblance as close as possible, he has given

them to the oboes and clarinets'; and Beethoven is also credited with having 'listened to these exclamations,' the Scherzo from the 'Eroica' Symphony being, in the opinion of our author, 'obviously derived from these barn-door conversations.' Cackling passages and barn-door conversations are good expressions, but, unfortunately, they constitute no proof of a real fact.

Of course the cuckoo comes in for musical illustration, but, strange to say, Gardiner gives a major instead of the orthodox minor third as the interval of this call, asserting that in Leicestershire he has invariably found it to be in the key of D. He then deplores the fact that in his day there was no 'standard of pitch,' although here he would have been more accurate had he said that he was not aware of any; and since the celebrated naturalist, Gilbert White (1720-93), of Hampshire, had asserted that in his neighbourhood he had found, by the aid of a pitch-pipe, that the owls hooted in B flat, and the cuckoos sang in the key of D, Gardiner gravely proposes that the notes of the cuckoo should be taken as the standard of pitch! Apart from the probability that Gardiner's pitch was nearly a tone lower than the concert pitch of to-day, nothing more variable than the song of the cuckoo could have been selected. For a musical illustration of the song of the owl we are wisely referred to the reiterated notes in Dr. Arne's well-known setting of Ariel's song, 'Where the bee sucks,' at the words 'There I crouch, when owls do cry'; while after an illustration of 'the cooing doves in mournful mood,' the figure employed is said to have been 'copied' into his 'Creation' by Haydn, at the words 'Cooing dove that seeks his tender mate,' in the song, 'On mighty pens.'

Gardiner's chapter on the pianoforte, noticed in the previous article, is followed by one devoted to the cries of insects. Here we encounter the doubtful statement that Beethoven, on a hot summer's day, sat upon a stile in the environs of Vienna, and 'caught from nature those imitative sounds in the "Pastoral" Symphony' (*sic*). The house fly, we are told, is destitute of voice, his song proceeding from the rapid motion of his wings, this song or sound being invariably on middle F. The large humble-bee, 'the contra-basso of the tribe,' hums a somewhat similar refrain an octave lower—on tenor F—while the 'drone' of the cockchafer, as he wheels by you 'in drowsy hum,' sounds his 'corno-di-bassetto' an octave lower still, namely, on bass F (F below the bass staff).

After a further protest against cruelty to animals, Gardiner asserts that 'the mezzo tones' which emanate from a hive of bees who 'shed a mellow music from their odorous wings,' will, 'on listening . . . be found in the key of F.' Our author then goes on to relate how, on one occasion, being 'placed in the gallery of the Royal Exchange,' he found 'the buzz of two thousand voices' to be 'perceptibly amalgamated into the key of F.' Later on he declares that this key should be termed the 'key of nature,' since 'the cries of animals, the buzzing of insects, the roar of storms, the murmurs of the brook, and some of the grandest sounds of the natural world are to be referred to this harmony.' All of which, however greatly we may dissent from Gardiner's conclusions, only goes to prove his indefatigable industry in collecting facts and making observations concerning 'the Music of Nature.' Then the chirp of the cricket he regards as consisting 'of three

notes in rhythm, always forming a triplet' on middle B. The grasshopper has, in his opinion, 'a less powerful note.' Consequently, in view of the statements recorded by classical writers concerning the songs of 'these delicate creatures,' Gardiner concludes that 'as a race of musicians they must have greatly degenerated.' The so-called 'death-watch,' which our author more or less correctly describes as 'a sound resembling the tick of a watch, which proceeds from a small spider,' he declares to be produced by 'two insects, probably the male and the female, calling to each other'; and the pitch of these calls he claims to have 'detected' by personal observation to be on middle B flat and G respectively. Lastly, the gnat, which, he says, 'in the night-time, on waking out of sleep,' he has at first 'taken for the sound of a post-horn at a remote distance,' possesses 'a clear and well-defined note' on middle A. Hence, says Gardiner, 'he may be called the trumpeter of the insect orchestra.'

With the exception of several valuable music plates, illustrating, as before, 'the sounds of the animated world,' we arrive at Chapters 35 and 36 before again coming to grips with our principal subject. Of these chapters the first deals with 'The Roar of Storms,' and in this our author likens 'the experiment of rolling a portion of rock into Heldon Hole, in Derbyshire,' producing a noise 'more terrible than the whirlpool of Charybdis,' to a chorus—which he had adapted from Haydn—in his oratorio 'Judith,' to the words 'The Lord devoureth them all.' In the second chapter, on 'Ominous Sounds,' we are reminded of various classical legends, and then of the Cornish fishermen's refusal to put to sea after hearing a mysterious sound off Land's End, and also to the acceptance by the English peasantry as 'a certain presage of disaster and death' of the 'croaking of the raven or the thrilling of the screech owl.'

We have now to pass on to Chapter 40, on 'Composition,' for our next reference. Here, alluding to the music of Haydn, our author says that it was at first regarded as 'so wild and out of keeping with what English ears had been accustomed to' that Jackson, of Exeter, notorious for his *Te Deum* in F, 'compared it to the ravings of a bedlamite.' Gardiner, however, considers that Haydn 'was the first to recognise, in the language of Nature, those vivid sounds which so powerfully move us, and by which he has animated his musical art.' Hence he concludes that 'in descriptive music, unaided by dramatic scenery, Haydn has even surpassed Mozart.' Beethoven, too, he considers, 'has drawn many thoughts from Nature'—a milder and more reasonable statement than that all that was 'passionate or pleasing' in the music of the masters must have been prompted by 'the sounds of the animated world.' After mentioning, with the shrewd eye of a business man for business, his introduction of the best classical movements into his adaptations 'Judith' and 'Sacred Melodies,' Gardiner states that at the Derby Festival, in 1828, he made an attempt to secure the performance of two numbers or 'chorusses' (*sic*) from Beethoven's Mass in D, arranged or adapted by himself, 'but the effects were thought so strange, even by the talented London performers, that they were bewildered and lost.' Considering that 'another twenty years must pass away before these pieces can be repeated with success,' Gardiner's instinct was almost prophetic; for, although his arrangements or derangements

have been swallowed up in what Carlyle would have called 'the oblivion of small potatoes,' and although the Mass in D was performed privately in London on Christmas Eve, 1832, at the house of Mr. Alsager, it was not until 1846 that the London Philharmonic Society, conducted by Sir Michael Costa, gave the first public hearing of this magnificent work in Great Britain. After this there is scarcely any direct reference to the subject proper. Although somewhat impeded owing to the paucity of examples possible in the space so generously permitted him by the Editor, the writer of these articles ventures to hope that his efforts will be found to be sufficient to deepen interest in Gardiner's work where the former is already in existence, and to arouse it in cases in which it is as yet latent or inert. At the same time it is further hoped that these imperfect attempts to discuss William Gardiner and his chief work will be such as to excite the curiosity of readers and lead them to study the book for themselves. A copy is to be found in most free libraries, and one can occasionally be procured for a few shillings through the agency of our excellent English dealers in second-hand music and musical works. And, above all, if these fugitive papers should induce some, several, or even all readers to record for themselves such 'sounds of the animated world' as may present themselves to their notice, these contributions will at least have been instrumental in confirming Byron's statement to the effect that:

There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things if men had ears:
Their earth is but an echo of the spheres.

THE LATE W. W. STARMER AND ENGLISH CARILLONS

BY W. A. ROBERTS

The death of William Wooding Starmer, as briefly recorded in the December obituary column, has occasioned very sincere regret. Those who knew and esteemed him for his qualities as a musician and a man, felt a sense of personal loss when they saw the announcement of his passing at the comparatively early age of sixty-one, before he had reached the eventide which is often the happiest time of a busy life.

In one special direction, that of campanology, he had achieved much, and the cult of the carillon as a musical instrument in England is probably largely, if not entirely, due to him. He was its leading apostle, and advocated it with a sincerity which greatly impressed his hearers wherever he gave one of his interesting and lucidly-informing lectures on 'Bells and Carillons,' a subject on which his knowledge, enthusiasm, and patient habit of exactness, rendered him the chief authority. No man is irreplaceable, but it is certain that his successor will be difficult to find.

His training as a musician stood him in good stead, as did his technical accomplishment as an organ-player and pianist, as all will remember who have heard his pianoforte illustrations of bells and bell-music. His knowledge went so far beyond that of ordinary bell-ringers and bell-lovers, that his lectures opened up new vistas in the consideration of the mysterious influences of bells, whose history goes back to the misty ages.

Our first peal of bells, tuned in harmony together, was probably that of Crowland Abbey, that sweet peal whose broadcasting has so greatly delighted us. It was not until the 14th century that the swinging-bell was introduced, with a wheel and clapper, as at present used.

Real change-ringing came into vogue in the 17th century. It is a peculiarly English institution, which flourishes in no other country. We have made it our own, and long may it continue, although broadly speaking it may be said to give greater pleasure to the performers than the listeners. Its chief interest is more mathematical than musical. Starmer's contention was that the carillon, that equally firmly-rooted institution of the Low Countries, raises bell-music to a higher artistic plane.

His creed was that if a great Cathedral visibly represents the piety, liberality, civilisation, and art-skill of a nation, it should have a carillon as well as a ringing-peal; but a carillon alone, if it came to the necessity of a choice between the two. It is owing to his persistent writings and lectures that we know what the word 'carillon' really signifies, and that the fundamental difference between a carillon of bells and a ringing-peal subsists in the fact that a carillon is essentially chromatic in its intervals, while a 'ring' or 'chime' is diatonic.

It is this chromatic characteristic combined with the extended compass, range, and size of the bells, which enables the master of a carillon-keyboard with pedals not only to play the notes of a great variety of music, especially that on a folk-tune basis, but also to interpret their sentiments, and to produce effects which are distinctive, and beyond the powers of any other musical instrument. With Starmer, it was a fixed and unalterable belief that the carillon is the musical instrument *in excelsis*, for it can be heard by many thousands of people at the same time.

He believed that the real music of bells was only possible to hear when a keyboard and pedal carillon was installed. In the past, English bell-founders were inferior to none in the craft, and the bells made in the mediæval monasteries apparently recognised the presence of overtones. Bell-founding at a later period paid chief attention to what is called the 'hum-note' induced by the striking-note. The discovery by our English bell-founders that a bell has five component sounds has revolutionised bell-founding methods, and resulted in the tuning of bells scientifically adjusted to vibration. But in establishing carillons in England, besides their considerable cost there is the real difficulty of obtaining trained and skilful players. This difficulty Starmer foresaw, and advocated the provision of a training-school in England such as that at Malines. It was to Malines that the young Loughborough town-carillonneur was sent for instruction under the great Jef Denyn. Starmer's practical knowledge of organ construction also enabled him to suggest improvements in carillon-action and mechanism which amazed foreign carillonneurs accustomed to play only on clumsy and fatiguing actions, far less perfect than those devised by British brains. And it is very probable that some further improvement in the action-work, either pneumatic, electric, or both, will enable players to obtain still further degrees of command and expression, at less cost of physical exertion. What the latter entails one can readily understand after a little practical experience. Then in England we have, as yet, no carillon-traditions, or carillon-players like those in Belgium, whose skill

is generally hereditary. For instance, Antony Neuwelaerts, the famous Bruges carillonneur, represents the third generation in direct line of notable players in his family.

There is also the necessity of building carillon towers of suitable height. Starmer strongly advocated the utilisation of the Clock Tower at the Houses of Parliament (height, 316-ft.), which is about the same height as St. Rombold's splendid tower at Malines.

The writer hoped that some wealthy person would donate a carillon to London, as American millionaires 'are in the habit of doing.'

Starmer's advocacy of carillons was a very real and vital thing, which attracted him to others perhaps less sturdy in their beliefs. Bluff, cheery, and unassuming, his personality was essentially of an English type, especially noticeable when one met him in company of other carillon-lovers—at Malines,



Photo by

[Johnson Birt & Co., High Street, Tunbridge Wells

W. W. STARMER

He would have got rid of 'Big Ben' and his cacophonous voice, and replaced it by a bell of slightly lower pitch, of true and sound casting, in perfect tune, similar to those in all our recent English carillons. One remembers reading in the *Daily Chronicle* a plea for a great London carillon. Think of it! Half a million people could hear a tune on the bells. Imagine a bunch of sixty or seventy bells near the Serpentine! Would not Peter Pan spring to life and join in the refrain?

Bruges, Rotterdam, Queenstown, or other centres where enthusiasts gathered. In him was a combination of humour and good fellowship, and he had made his ideals not merely delights of the imagination, but also guides and inspirations to action, which in his life-time materialised in the great carillons designed and constructed in England, and erected at Queenstown (forty-two bells), Armagh (thirty-nine bells), Loughborough War Memorial (forty-seven bells, weight, 21 tons), Rotterdam

(forty-nine bells), and in the smaller carillons at Bournville and Parkgate, which were erected to his specifications and under his supervision. So that in England a beginning has been made, and we already have four trained and expert carillonneurs (one a Mus. Bac.) now engaged in making traditions for the carillons at Loughborough and Bournville.

Two lectures of his will always remain in memory. One was given in Liverpool Royal Institution, in 1917, to the local members of the I.S.M., who were specially able to appreciate his neat and artistic playing of typical carillon music by Van den Gheyn, Wagenaar, Denyn, and by the lecturer himself in his own 'Aria et Varia,' written for and played by Josef Denyn, at the International Concours de Carillonneurs held at Malines, in 1910.

One apt pianoforte suggestion of bell over-tones which Starmer used to play was the descending scale of C, as he harmonized it:

Play an octave higher.



As Belgian refugees during the war, M. Denyn and his family were received into Starmer's house at Tunbridge Wells, where Starmer was for many years organist at a church which, in the irony of things, possessed only a single bell. I myself am fortunate in being associated with a country church which has a chime of eight bells, played from a carillon keyboard—the only one in Lancashire. Years ago it was highly interesting to be present at the casting of these sweet bells, at Loughborough, and although silver is strictly taboo as a bell-metal, one likes to remember wickedly casting a half-crown into the molten metal, as did others of the party, so that we have a small stake in the tenor bell of 13 cwt. 2 qrs. 22 lbs. It was, after all, an ancient custom for the faithful to make some personal offering on such an occasion, and we made ours in this way. All the same, the best bell-metal must be an alloy of copper and tin in certain proportions. Any other metal—such as iron, steel, or even gold—is an abomination to bell connoisseurs.

The other occasion referred to was at Parkgate, in 1922, when Mostyn House School Memorial Carillon of thirty-seven bells was blessed by the Bishop of Chester, in the presence of a great gathering. Here, on the sunny greensward one summer's afternoon, Starmer held his audience in thrall for half an hour, telling them things about bells which surely had never previously entered into their philosophy. Neuwelaerts, the Bruges carillonneur, also listened from the belfry casement, and occasionally illustrated the lecturer's remarks by touches on the new carillon, which is now used with such novel charm in directing the daily class-movements.

Another feature of Mr. Grenfell's fine school is the beautiful Chapel in which, in the Hope-Jones organ, is a pedal bourdon in two powers. The school-buildings, by the way, have absorbed the old 'George' Hotel where Handel stayed when *en route* for Dublin, in November, 1741, with the MS. of 'The Messiah' in his pocket. Dublin was then the port for Ireland, and its sailing packets were renowned. There were in those days great visions of Parkgate docks and

ship-yards, which never transpired, for the tides departed, and left only a vast expanse of sands, above which the old Marine Parade now dreams of things which have ceased to be. It is very charming to hear Handel's 'Let me wander not unseen' on the Parkgate Carillon, while gazing over the sands of the narrow channel of the Dee, with the soft outlines of the Welsh hills in the distance.

The inauguration of the splendid carillon of forty-two bells at Queenstown Roman Catholic Cathedral, in 1919, is another ineffaceable memory of a solemn religious ceremony befitting a great occasion, with a long procession of bishops and dignitaries, in which the frail frame but dominating personality of the aged Cardinal Logue was a conspicuous figure. Another notable person was Starmer himself, the projector of the carillon, wearing a straw hat and knickerbocker suit, being content to remain behind the scenes, and thus not required to do what he described as a 'pontifical topper.'

In his company and that of Mr. Denison Taylor, the eminent bell-founder, one heard the carillon from various points as played by M. Neuwelaerts, whose recitals included various examples of what can be done by an expert player on a carillon worthy the name, in such music as a Sonata by Van Hoey; 'Ave Maria,' Schubert; Short Organ Prelude in C, J. S. Bach; Adagio from the 'Sonata Pathétique'; and the 'Rubens' March by Benoit. The 'Ave Maria' as a baritone solo, with the arpeggio accompaniment played on the higher bells, was quite affecting in its ethereal beauty. Starmer, for one, drank in the perfect tones with tears in his eyes. And at nightfall, when the carillon had ceased playing, who could ever forget the sudden illumination of the spire and seaward façade of the great Gothic building in brilliant lines of electric lights?

I met Starmer again at Rotterdam (1921), and Loughborough (1923), when the new carillons were inaugurated. Rotterdam has forty-nine bells (a scale of four chromatic octaves, the largest bell exceeding four tons in weight), and the Loughborough War Memorial Carillon has forty-seven bells placed in a specially-built and handsome bell-tower, 150-ft. high, at a cost of £20,000. Chevalier Denyn, from Malines, was the player, and among those present were Dame Melba and Field-Marshal Sir William Robertson. For the occasion, Sir Edward Elgar specially composed a 'Memorial Chime,' and has thus led the way in a new field for our composers, and a new order of bell-players. Rotterdam Carillon is not so well-placed, for the City Hall is in a very busy, noisy street. But the superior tone of the English bells, in this instance from the Loughborough foundry, was again manifest. They have yet to acquire traditions, but even now they possess the same qualities of brightness, clearness, and velvety softness which distinguish the bells cast by Hemony Van den Gheyn, and Dumery, along with a scientific exactness of tone throughout the scale which the foreign bells do not possess and cannot be expected to possess, having been generally cast as single bells in different centuries and tuned by rule of thumb. Modern methods of bell-casting and tuning require more space to discuss, but in these directions Starmer played a part. Himself not a change-ringer, he was not concerned with the antipathy of bell-ringers to carillons, a feeling possibly actuated by jealousy—or, it may be, fear, but surely in either case groundless, for in England it is certain that carillons will never

succeed in ousting ringing-peals, whose methods rest on a technical basis the very opposite of both the emotional effect and technique of the Flemish carillon.

The lectures Starmer gave at Birmingham University, in his capacity as Lecturer in Campanology, no doubt drew further and special attention on the theoretical side to bells and carillons, which the University made a subject for Course V. of the music section for second year's course for the honours degree of Bachelor of Music. The lectures given during the first term of the year dealt with bell-making and tuning, acoustics of bells, carillons and carillon construction, carillon music, chime-tunes, &c., and in addition to the carillon at Bournville a practice clavier was available for students. The lecturer's scheme was to ensure that a carillonneur should be a well-educated musician whose musicianship should at least equal his expertness as a player.

Starmer's other musical activities were fully noticed in the obituary notice of *The Times*, to whose columns he was a frequent contributor. It is unnecessary again to recount them, except that it may be permitted to add a personal note respecting his courageous and enterprising work in stimulating public appreciation of carillons, in whose educative value he believed so firmly. Whatever their future development may be remains to be seen, but even in his life-time he saw them pass beyond the experimental stage in this country and in the colonies, so that one may fitly quote the lines: 'He does not die that can bequeath some influence to the land he knows.'

Music in the Foreign Press

HAYDN

In the February *Musik*, a capital essay by Ernst Merz deals with Haydn's significance as a creative artist:

There can be no doubt that Haydn is the founder of modern music. It is not a new tuition that came from him, but a new essence of musical art. His creative work exists of its own right, and for its own purposes, and has stimulated and directed creative force in others. He is generally called a 'classic,' but this is not accurate in the usual sense. He is in many respects a problem. When we deal with his works, we are constantly encountering one or another of the vital problems of art. Which Haydn is a 'classic'? Is it the youthful Haydn, who unintentionally and quite apart from the conventions of his time enkindled the hearts of his contemporaries? Is it the second Haydn, in whose music (from the *Quartets*, Op. 9, to the works of 1780 or so) a new creative principle stimulated hitherto latent powers? Is it the Haydn of the third period, who (from 1781 or so) created the principle of thematic working-out? Or is it the fourth Haydn, the Haydn of the visits to London and after, with whom the principle of working-out rises to poetic freedom? There is also the Haydn of the *Masses* and *Oratorios*, whom we must connect with the Beethoven of the 'Missa Solemnis.' The truth is that we do not know which Haydn should be conceived as 'classical.' His work is one constant stream—uninterrupted creation. There was a time when criticism wrongly assumed that clarity and purity of form was incompatible with romanticism—a notion due to the attitude of those romantics who, being theorists and nothing more, proclaimed their contempt for form. Musical history, succumbing to this fallacy, saw in Haydn nothing but

his form, and overlooked all that is live and seminal and forward in his music. So that it is to the romantic theorists that the extraordinary misrepresentation of Haydn, a pioneer of musical romanticism, is due. The true history of modern music cannot be written until Haydn—and especially Haydn in his youth—is seen more clearly and fully. Historians must devote attention to studying the young Haydn. In respect of Haydn from the historical point of view and the critical, practically everything remains to be done. Pohl's biography, with its complementary third volume by Botstiber, gives us nothing but the raw materials for a good biography. But no good biography is possible unless Haydn's music is seen as live music.

SCHÖNBERG ON TONALITY AND ATONALITY

Le Monde Musical (December 31, 1927) publishes the text of a lecture delivered by Schönberg at the Paris Ecole Normale de Musique (an admirable institution, by the way, which should be better known in this country):

To decide between the claims of tonality and those of atonality has become a matter of feeling, or rather of conviction, quite apart from considerations of fact. Music depends not only upon acoustics, but upon logic and upon those particular laws which result from the combinations of tone and time. Hence the need for perceptible relationships between the single, brief musical facts and especially harmonic facts. Tonality, tending to render harmonic facts perceptible and to correlate them, is therefore not an end, but a means. If it is at all possible to achieve unity and tenseness without resorting to tonality, tonality ceases to be needful. Its relinquishment, it is true, implies a corresponding relinquishment of the structural processes founded upon the very principle of tonality; and therefore early examples of works written 'by means of twelve notes between which no relationships exist other than their relation to one another' (Schönberg prefers this definition to the term 'atonal') were necessarily very brief. Schönberg accordingly sought a substitute for the structural principle founded on tonality, and intends to set forth the results of his search so soon as he shall have found replies to certain questions still in abeyance. It is likely that, for a time at least, consonant chords will have to disappear from music if the tonal principle is eliminated—not for physical reasons, but for reasons of economy. A tonal consonance asserts its claims on everything that follows it—and regressively on all that came before. Hence consonant chords tend to occupy an excessive amount of room, and might disturb the balance proper to the new scheme—unless some way is eventually found either of satisfying or of suppressing the requirements of such chords. Despite the fact that several of the composers who had followed him along the path of 'atonality' have swerved by now, Schönberg is convinced that a time—still far distant—will come when audiences will find dissonances natural and the harmonic phenomena resulting from dissonances quite intelligible.

[NOTE.—For this summary, use has been made also of another version of Schönberg's *dicta*, which appeared in *Musique* (January 15, 1928) in a translation from the German by Stefan Freund.]

BRUCKNER PROBLEMS

In the *Signale* (January 18), S. Brichta writes:

About two months ago came the almost incredible news that Bruckner's seventh Symphony had been performed for the first time at Milano, and that part of the public and most of the critics had objected to it. This is but one instance of the attitude to Bruckner of the whole musical world outside the German countries. France, England, and America hear very little of Bruckner's music, and do not seem to wish to hear more. Nearly everywhere, therefore, Bruckner

remains a problem: his music is considered as tedious, or as difficult to understand. More propaganda abroad, leading to more general and better acquaintanceship with his works, will show in the long run whether it is on account of circumstances only that Bruckner leaves so many countries indifferent, or whether his music lacks the universal significance which would make it as popular abroad as it is among his own people.

RAVEL

In the January *Rassegna Musicale*, Guido Pannain devotes a long and substantial essay to Ravel. He points out how wrong it is to consider Ravel as a humorist rather than a poet; or, according to the fashion of the moment, to proclaim the 'objectivity' of his music. Ravel is essentially subjective and romantic in many of his works. Throughout his thirty years of creative activity, he has remained true to himself and impervious to alien influences.

BARTÓK'S RECENT WORKS

In the January *Melos*, Otto Gombosi writes:

Bartók's line of evolution has always remained firm and straight. It was determined on one hand by his far-seeing closeness to Hungarian native melody (so far-seeing that it enabled him to solve the problem of finding a principle of style and form for the coming Hungarian music), and by his live interest in all new happenings in music. His evolution led him to inquire ever more earnestly into the possible uses of polyphony and into form problems; and in the matter of harmony to strive towards the elimination of all unessentials. As regards certain external features, he was temporarily influenced by Stravinsky, from whom, however, he differs fundamentally. What with Stravinsky is mere play, is with Bartók an impassioned quest. Where Stravinsky leaves rhythm to do its work mechanically, Bartók gives us live, pulsing, inspired orgies of rhythm. Stravinsky's manifold, fluent, asymmetric and dynamic forms show nothing like the will to stability, dignity, inner completeness, and organic necessity of form that is Bartók's.

NEW DUTIES FOR CRITICISM

In the same issue of *Melos*, Heinrich Strobel says:

The radical change that has taken place both in musical tendencies and in the musical outlook—demonstrated by the growing popularity of certain typically modern works such as Stravinsky's and Hindemith's, and even more so by the growing interest in very old music, in the music of Mozart, Handel, and Verdi—lays new duties upon critics. They can no longer rest content with complacently dwelling upon their individual subjective impressions, nor upon associations that have nothing to do with music. It is imperative to discover some sort of basis which will help to eliminate so far as possible all subjective sources of error. The modern method must consider works as so many intransmutable units, and exclude all judgments founded on mere feeling.

A PLEA FOR MEDIEVAL MUSIC

In the January *Musique*, Ch. Van den Borren suggests that greater attention should be devoted to early music, from the French 12th-century *organa* onwards. This music, he says, is neither primitive nor barbaric. It can and must be performed exactly as it is written. It contains much that will appeal to music-lovers.

MOZARTIANA

The January *Zeitschrift für Musikwissenschaft* contains articles by H. Rietsch on Mozart's Violin Concerto in G major; H. Volkmann on Mozart's stay at Dresden; and Stefan Strasser on 'Suzanna and the Countess.'

CONTEMPORARY RUSSIAN COMPOSERS

An article in the December *Sovremennaya Muzyka* gives information on Gavriil Popof (b. September 12, 1904), whose output consists of a Septet for strings and wind, a Pianoforte Suite, a Concertino for violin and pianoforte, and songs. An analysis of the Septet follows.

In the January *Muzyka i Revolutsiya*, 'E. M.' writes on Mikhail Krassef (b. 1898), whose output comprises about eighty part-songs, sixty children's songs, and an imposing number of miscellaneous works. In the October issue of the same periodical are articles by L. Sabaneev on Alexander Krein, and by A. Drosdof on Mikhail Gnessin.

VIRGINAL BOOKS AT PARIS

The November *Revue de Musicologie* contains the third instalment of M.-L. Pereyra's survey of the MS. virginal books in the library of the Paris Conservatoire.

M.-D. CALVOCORESSI.

The Musician's Bookshelf

'Grove's Dictionary of Music and Musicians.'
Edited by H. C. Colles. Vols. 4 and 5:
P—Sonatina; Song—Z.

[Macmillan, 30s. each vol.]

Alphabetical order is responsible for a good deal of disparity in the importance of the volumes from a consultative point of view. The B's and S's will soon make volumes 1 and 4 well thumbed—Bach, Beethoven, Brahms, Byrd, Berlioz, Chopin: the Dictionary opened with a galaxy. Vol. 4 runs it close with Pianoforte, Schubert, Schumann, and Sonata. And one might write a good book on opera by the aid of vol. 5, with its articles on Spontini, Weber, Verdi, Wagner, and Strauss.

In our review of vol. 1 we complained that the article on 'Counterpoint' was silent concerning the methods of the Tudor and Elizabethans, and we thought it probable that the omission would be made good in some later article. It is—by R. O. Morris, in his substantial addition to 'Polyphony.' His lucid discussion of Rhythm should check some of the nonsense talked about the so-called 'tyranny of the bar-line.' Some composers, editors, and conductors, are so anxious to avoid any suggestion of metre that they reduce polyphonic music to a flabby mess. 'Measure in itself is good,' says Mr. Morris:

The regular periodic rise and fall which measure gives is an element of power for music as for poetry. But freedom must be able to assert itself from time to time within the domain of law, for where there is no freedom the spirit will not enter. The 'free rhythms' of the present day are unbalanced and self-conscious; moreover, the constant, abrupt changes of time and bar are bewildering to the players and a terror to their conductor.

The trouble with the 'free rhythm' enthusiasts is that they forget the 'domain of law.'

To 'Purcell' Mr. Colles adds a fourteen-column discussion of the composer's characteristics—one of the best things in the Dictionary. There is in some quarters a tendency to over-rate Purcell: his real position seems to us to be well expressed by Mr. Colles's remark that he is 'of the same order, if not of the same calibre' as the acknowledged masters. Calibre counts. The laudatory article on Reger is deficient on the musical side: for example,

his organ music (which, unequal though it is, contains some monumental works, and may yet prove to be his most permanent legacy) deserved at least a column. The original articles on Schubert and Schumann, by Grove and Spitta respectively, remain, with slight corrections: they might have been cut with advantage, in order to allow of a fresh critical estimate. Dr. Fellowes's article on the 'Service' could hardly be bettered.

Judging from the later symphonies, Sibelius is a big enough man to deserve more liberal space than Mr. Blom was allowed. The Editor adds a neat pendant to 'Sonata.' Those of us who regard unaccompanied violin sonatas as freaks which ought never to be allowed to escape from the studio to the concert-hall, will chuckle over this comment of Mr. Colles:

Amongst the laborious products of Germany in the generation after Brahms, the name of Max Reger stands forward for many ingenious manipulations of the sonata type, and especially for his revival of the sonata for violin alone, which had been dormant since Bach. Reger's activity in this direction has recalled to some minds the saying as to the wisdom of letting sleeping dogs lie.

Let us be thankful that the kindred infliction, the unaccompanied suite for violoncello, has been left snoring.

Mr. Edwin Evans is very readable on Schönberg. The lengthy article on 'Song' stands, with short additions on recent developments in various countries. It seems a pity the historical portion of this article could not have been cut liberally in order to allow more space for these additions. The English school of song-writers of the past few decades, for example, is far more important than the era of 'Simon the Cellarer' and 'Dawn, gentle flower.' The importance of Parry and Stanford, not only on the musical side of the song, but in the beneficent influence they have exerted through their choice of words and their scrupulous regard for verbal accent—here was a topic worth a couple of columns. Instead, about half-a-column disposes of the post-Sullivan English song. Strauss brings an excellent article from Mr. Kalisch—judicious and well proportioned. We wish Eric Blom's article on Stravinsky had been longer: it breaks off just when we want a discussion of the composer's latest pseudo-classical back-to-Bach phase—one which may well turn out to be fruitful. The Wind Instrument Octet, for example, with its dry cogency and athletic counterpoint, exploited the characteristics of this family very fully, and changed them from bores (which they usually become when used as a family for any length of time) into a very lively lot. In the addition to 'Symphony' (Richard Aldrich), the column on English composers in this form might well have contained a reference to Bax, Goossens, Bliss, and Holst.

The article on Sullivan deals overmuch with such creative small fry as 'O hush thee, my babe,' 'The distant shore,' and other songs concerning which the least said, &c. And we think most Church musicians will dissent from the valuation of Sullivan's hymn-tunes and anthems.

Tallis, Taverner, Tomkins, and Wilbye are in the safe hands of Dr. Fellowes. The Editor brings Parry on 'Variations' up to date. Incidentally, we are glad to see his tribute to the set of Tchaikovsky in the A minor Trio. This composer, in fact, deserves a high place as a variation writer, few though his essays in that form may be. From

the Editor comes a discerning article on Vaughan Williams; Mr. Bonavia revises and abridges the old article on Verdi, and adds a capital supplement of eight columns; and Dr. Herbert Thompson does a similar service for Dannreuther's 'Wagner.' Vogler still has more space than he deserves; and Spitta on Weber might surely have had a touch of the knife, if only in order to allow more space for Hugo Wolf.

With the five volumes before us, we are able to realise the size, and even more, the difficulties of the task. With every revision of a work on such a scale as 'Grove' the problem of allotment of space must needs grow. The holding of the balance between the claims of historical and contemporary interests is an especially ticklish operation to-day, after a period of upheaval and developments in all sorts of new quarters. If the new edition leans rather to the retention of a good deal that just now seems discredited, that attitude may yet prove to be right. For a study of the history and development of an art we need data relative to changes of taste and values hardly less than facts concerning the art itself. On the whole, then, we think there will be (if there is not yet) general agreement that this part of the enterprise has been wisely handled.

As to the new material, opinion seems already to have settled down to a highly favourable verdict. Here we single out one name only. As to how far an editor should himself be a contributor is a question akin to that other profound problem: should the captain of a cricket team be a bowler? It is fatally easy for a captain to put himself on too soon and often, or too late and rarely: there will not be many days on which the old hand in the pavilion will not decide he has bowled too much or too little. Mr. Colles probably felt some of the misgivings that must beset Mr. Fender at times. But there can be no grudging voice in the pavilion (so to speak) concerning his success. He is in excellent form throughout, whether—to continue the figure—he is on for a long spell with full dress articles, or merely taking an odd over or so with fillings-up or notes.

Here, then, is our new-old 'Grove,' the musician's stand-by and companionable guide, ready for another couple of decades of service—a big job well done.

In our review of vol. 1 (November *Musical Times*) we speculated as to whether Mr. Colles and his blue pencil would have spared 'the only paragraph allotted to a dog in any biographical dictionary'—Turk, a Bath singer's pet whose epitaph was set to music in canon by Haydn. When vol. 5 came we turned to Turk with foreboding . . . Alas! for poor Turk and his canon . . .

'Julius Stockhausen.' Von Julia Wirth (*geb.* Stockhausen).

[Englert & Schlosser, Frankfurt-a-Main.]

This copious collection of Stockhausen's letters, well edited by his daughter, will be especially acceptable to those who are interested in the circle of Brahms, Joachim, and Clara Schumann.

Both Stockhausen (1826-1906) and his mother Marguerite Schmuck (1803-77) had associations with England. The mother's were pleasant. The son's were full of bitterness, and it would need Mr. Herman Klein to refute the harsh accusations of insensibility and philistinism which we find in these descriptions of mid-Victorian musical England.

Marguerite Stockhausen was Alsatian. Her husband was a German of Cologne, who became naturalised French. Jules was a student at the Paris Conservatoire. His lack of success there increased his German leanings. He declared that he owed little or nothing to the Conservatoire, that he learnt to sing outside its precincts, from Garcia, and that the music of Bach, Handel, Beethoven, Schubert, and Brahms made Germany his spiritual home. In 1864 he declared for German nationality, and became a citizen of Hamburg.

The elder Stockhausen, who was a harpist, had settled at Paris in 1812. The first letter in the book comes to him there from Beethoven. Stockhausen married Marguerite Schmuck in 1822. She was (unlike her son) a born singer. Her teacher said to her, 'When you came into the world the Creator gave you a push and said, "Go, sing, my child." She was a great favourite in England, and later on, when Jenny Lind was carrying all before her, there were 'old hands' who still sighed for Madame Stockhausen.

On July 26, 1827, Stockhausen writes, 'Since May 14 we have made £500. Expenses, £211, balance, £289.' Madame Stockhausen sang a duet with Sontag before George IV., who was enchanted. The Stockhausens took their children on tour with them. In the winter of 1829 they were giving concerts in Scotland with Catalani. The 1830 letters record another tour in which Stockhausen, with Malibran and Bériot, essayed 'a new means of travelling, namely, the Steam Wagon, . . . here called Rail-Road . . . by which we covered the distance between Liverpool and Manchester . . . in an hour and fifty-five minutes.' The prudent Madame Stockhausen preferred to go by road.

A letter from Madame Stockhausen to her husband describes the 1839 Norwich Festival, at which Spohr conducted his 'Calvary.' There were festivals in those days! The local clergy denounced the text of the new oratorio from their pulpits.

'Spohr was in the congregation at the Cathedral last Sunday when the preacher spoke against it. . . For all that, the hall was as full as an egg, and people paid five shillings for the book of words. . . The concert was not over till half-an-hour after midnight.'

The Stockhausens were well content with England, and out of their English earnings they bought property in Switzerland. Years afterwards Jules tried to reap the same rich fields. The tone of this series of letters is quite different. For one thing Jules was an idealist, whereas his good mother had been happy to give the public what it wanted; and there was something else—Jules had not a great voice.

The story of his career and his eventual celebrity should interest every singer who is determined to sing and get on without possessing great natural power. We have an impression that Jules was something of a prig. But he will probably have the sympathy of the majority of readers of this book in his almost religious faith in the superiority of German romantic music over all that was popular in the Paris and London of his young days. And everyone must respect his pertinacity.

While he was still at Paris he found out Garcia and pinned his faith to him. Garcia moved to London and Stockhausen followed, although his parents withheld supplies; for his mother, the born singer, could not understand what he wanted with so

many lessons. Surely, she suggested, he had only to sing in order to know how.

Stockhausen came to London in 1849. 'The season is bad,' he writes, 'the committee of the Gloucester and Worcester Festivals engage names, not singers.' In the mother's letters we heard no such complaints.

His idols are Pauline Viardot-Garcia (whose top notes, however, are, he says, ugly, and who labours under the delusion that she can sing any rôle, thereby undertaking some that lie too high for her) and Jenny Lind, whose departure from Liverpool on her American tour in 1850—a kind of State departure—is described. We also hear echoes of the English religious controversies of 1850-51, that were occasioned by the establishment of a Roman Catholic Episcopate.

He sings the bass solo in the Ninth Symphony under Costa, who 'insults Beethoven,' and is enough to make one 'rage and curse.' The soloists were drowned by Costa's chorus and orchestra. Elsewhere he admires the energy of London choral singers, who are superior to the Parisians, but he begs leave to smile if anyone praises the London orchestras. If he sings, his little Swiss ditties are encored, but Schubert leaves the public cold. 'The English public! The provincial public! What does it know of music? . . . It is like a child, only to be attracted by gaudy colours.'

One day he bewails that he will never have the voice to sing oratorio in the immense spaces of English concert-halls. On another he has successfully sung in 'The Creation'—a work unknown to him—at only twenty-four hours' warning. After a year he can say something for our climate. Disagreeable, wet, and changeable as it is, it braces the nerves. A singer who comes over for three months rarely has a good day, but if he stays for a year he is thoroughly invigorated. A year is, however, enough for him. 'I need a country where I can find artists, not tradesmen. Here all the musicians are traders.'

Judgments not less sharp are pronounced on the frivolousness of France. Only in Germany is there nothing wrong—except the singing. In Germany he found good voices in the rough, but 'hardly one singer who knew how to execute a mordant, or an actor who knew how to speak his own language purely.'

Stockhausen did not return to England until 1859. In the meantime he had gained rich experiences. He sang for a season at the Mannheim opera. At Vienna, in 1854, he won Hanslick's suffrage by his *Lieder*-singing. From 1856 to 1859 he was a member of the Paris Opéra-Comique company. He seems to have been stiff and uncouth as an actor, but his singing in Boieldieu and Méhul won nothing but praise. An odd factor in his situation was the disapproval felt in the family circle towards his stage work. His mother (who at thirty-seven had given up singing) seems to have suffered remorse for ever having taken to so worldly a calling, and considered in derogatory to the family's solid burgess position that her son should be a 'theatrical.' The only musical occupation sufficiently dignified for a Stockhausen was to teach. Julius groans, 'To be a schoolmaster at thirty! No, not now, or ever!' A teacher, nevertheless, and a very distinguished one, he became in the last period of his life (Frankfurt, 1878-1906).

Stockhausen never knew Schumann. Clara Schumann first heard him sing her husband's

songs in 1854, and recognised him as worthy of admittance to her circle. She completely met Stockhausen's notions of what a German woman, artist and mother, should be. It was only a step thence to the friendship of Joachim and Brahms.

Wagner's name first appears in 1859. Wagner was at Paris, and wrote to ask Stockhausen for the collaboration of a German choir which he had organized at Paris. Stockhausen was no Wagnerian. He was too much engaged with the other camp. But he went to Bayreuth in 1876 without overmuch prejudice, and certain things impressed him. 'We have to deal with the most magnificent creation of our time. . . . But, you know, we are a tasteless nation, and rarely have a sense of proportion. Wagner is a new proof of this national failing.'

His criticism of the 1876 Siegfried (Georg Unger) has been echoed by many a Bayreuth critic since. 'A big young robust tenor, but with baritone quality, and without diction, without intonation or stagecraft; an unmusical child of nature who is better at imitating a bear than the bird which shows Siegfried the way to Brünnhilde's rock, and whose song he has to mimic.'

Stockhausen's affections, then, did not embrace the whole of Germanism. What he craved for, by temperament, was the earnest sentiment of Brahms's music. He cared nothing for the music—Berlioz's, Rossini's, Verdi's—which was to be enjoyed in Napoleon III.'s scintillating Paris. His homesickness for a tender and melancholy sort of music would be more touching if all the time there were not a certain self-righteousness in his preference.

He first met Brahms at the Lower Rhine Festival in 1856. The two got on together famously. 'Man kommt zu nichts,' writes Brahms to Clara Schumann, 'vor diesem französischen Sänger.' There are many letters from Brahms here. His curious dislike of England comes out in them. Since he did not know England, it may have been partly due to Stockhausen's unflattering reports.

If Belfast and Dublin wish to know what the eminent baritone thought of them in 1870, the reference is p. 336. He was touring the British Isles once more, after becoming a European celebrity. 'Mapleson and Tietjens are the ruin of musical taste.' Mapleson cut out the final symphony in Schumann's 'Widmung.' 'There must be no symphony—only shrum, shrum; then the house will come down.'

Englishmen do not, he says, understand expressiveness, and when they see anyone in a passion, they remark, 'What a pity! He is an enthusiast!'

The English reader must be allowed to smile and to reflect that, with all respect for the great artist that Stockhausen undoubtedly was, he clearly had no sense of humour, and that in these letters of his, particularly to his young wife, whom he married at thirty-eight, there is a tiresome, gushing strain. After reading some hundreds of them, one wonders if there is not a common factor to be made out between the more cloying portions of German romantic music and this complaisant sort of domestic sentimentality of his. It is not so much that an Englishman cannot understand the expressiveness, the 'Ausdruck,' of Stockhausen's family correspondence, as that he does not like it.

His last visit to London was in 1872. He came away disappointed both artistically and pecuniarily. He retails a shocking story of the gallery calling 'Author!' at the end of a performance of 'Cymbeline.'

'Could such a thing have happened in Germany? I think not.' His Schubert and Schumann songs were, except 'The Wanderer,' not appreciated. The accompanist at the 'Monday Pops,' was pitiable. He left the 'great money-making land,' he says, 'with pained feelings.'

Among the later letters in the book, is one of much interest from Hermann Levi (1899), pointing out in the course of a friendly controversy faults of accentuation in Brahms's songs which the loyal Stockhausen did not wish to recognise.

The tributes to Stockhausen's musicianship and artistic understanding scattered up and down the book are impressive. The conductor Bernard Scholz has said that whoever did not hear Stockhausen in his best period does not know of what effect the masterpieces of German song are capable. His enunciation and his vocal quality combined in such a unity that it was hard to say which was the more admirable. His masterly breath-technique enabled him to phrase entirely according to his musical impulse.

Scholz often accompanied Stockhausen, both as pianist and conductor, and he compares his *rubato* with Chopin's. The great singer would appear to take numerous little liberties with the time, but the pianist had only to keep going quite steadily to find the singer's *rubato* was so delicate that he was never out with the accompaniment. The word of order was Free Phrasing on a solid rhythmical basis. C.

'Henry Purcell.' By Dennis Arundell.

[Oxford University Press, 3s. 6d.]

A reliable English book on Purcell—*i.e.*, one which should embody the results of the research of the past few decades—was badly needed. Here it is. The author has modest space, it is true (a mere hundred and thirty pages), but he uses it to such advantage that there is little feeling of shortage. He wisely disposes of the biographical side briefly, and so is able to discuss the music with very fair comprehensiveness. His enthusiasm is a little untempered at times, and many of us (who are no less ardent Purcellians) will still think that Parry was more right than wrong in certain strictures on the Church music. It is easy to say: 'Parry was so prejudiced against the Church music of the Restoration that there is little temptation to agree with any of his opinions on the subject: he seems to have totally misunderstood the period.' (This sounds uncommonly like prejudice against Parry, by the way.) But how many of us can listen to Restoration Church music, even some of the best of Purcell's, without irritation at the shortwindedness of most of it, the 'gabbling Hallelujahs,' and the trivial instrumental interludes? Mr. Arundell, it is true, admits that 'to us—who for the most part have to judge by the printed page—the result [of the gabbling Hallelujahs] is little short of trivial.' But the 'printed page' for once in a way is sufficient to go upon, despite the fact that 'often the baldest efforts on paper become electrically brilliant when sung.' Mr. Arundell's main defence of this feature of the Restoration school is that 'we are biased by the undeniable fact that we do not think as the 17th century thought.' To us the 'Hallelujahs' seem fatuous. 'To congregations of that time they did not seem fatuous, and it may well be that our sophistication has brought with it a lack of simplicity which is rather a loss to us than an achievement that warrants any self-congratulation.' Very well; apply this critical

method to certain of Purcell's successors. Take that monument of fatuity, Kent. Can anybody defend his complacent nothings to-day? 'Yet to congregations of his time' . . . No; it won't do. Despite the tag, there are some details of taste that can be disputed, and the 'gabbling Hallelujahs,' no matter how august their writer, are bad for two solid reasons: they are poor regarded as musical material; and they are hopelessly inadequate as an expression of the tremendous word concerned. In this matter, as in too many others, Purcell was the victim of the taste and manners of his time. The point is dwelt on, because it exemplifies a danger-point in revivals. The problem is to hold the balance fairly between the historical and musical claims.

One might even put up a defence for poor Burney in the matter of Purcell's dissonances. Of course the Doctor was often wrong, but he was more often right than present-day critics admit. Some of the dissonances quoted with warm approval by Mr. Arundell are hideous. We need not edit them away, but still less should we suspend our aural judgment. Our line is to regard them as examples of harmonic experiment that do not 'come off'—the kind of thing that every composer worth his salt has perpetrated.

However, this review will be unfair if it gives an impression that Mr. Arundell can see no spots on his sun. On the contrary, he is quite frank about some of Purcell's lapses. His real achievement, however, has little to do with the question of valuation. His book is so attractive to the ordinary reader as well as to the musician, that it should very materially help along a real Purcell revival. An unreal one is only too likely so long as so much of Purcell's best work is not to be had in cheap and handy performing editions. We shall never get the right view of him till we realise that he was to the plain man of his day what Sullivan was to that plain man's descendant. He has the stuff of popularity in him yet, but he must be brought out of the museum—even dusted down a bit (*e.g.*, fresh texts written where the original are unusably bald or otherwise unfit). This admirable little book will put both musician and plain man on the right track.

H. G.

'Encyclopédie de la Musique et Dictionnaire du Conservatoire.' (2^{me} Partie—Technique, Esthétique, Pédagogie—vols. 2 & 3.)

[Paris: Delagrave, 85 frs. per vol.]

With these volumes is reached a most business-like and useful part of this giant and at times rather lubberly publication—a part that, like the whole of the work, will prove far more useful when alphabetical indices will render reference easy.

Vol. 2 is devoted to the human voice and to the organ. Drs. J. and H. Glover deal with the physiology of the voice; A. de Martini with the history of singing, and with singing itself; Raoul Duhamel with the physiological culture of the vocal organs, and Jane Arger with the evolution of vocal technique from the beginning of the Christian era to the present day. The specialists who deal with the organ form an imposing array of universally known and esteemed authorities: Charles Mutin (the instrument), Alexandre Guilmant (forms, performance, extemporisation), André Pirro (the art of the organist—an admirable essay, historical, technical,

and critical), and Alphonse Mustel (the harmonium). This second part would suffice to render this volume invaluable and quite unique of its kind.

Vol. 3 covers all other musical instruments, including the mechanical. Again, most of the monographs are the work of first-class experts (some of them, it is true, less known outside France than they deserve to be). It is a pity that all contributors should not have given a repertory of music for the instruments they deal with. The lists of pieces and books of exercises for flute (given by Taffanel and Louis Fleury) and for bassoon (given by Letellier and Flament) are extremely welcome. Particularly instructive, from the historical point of view, are Paul Garnault's article on the Viols, Marc Pincherle's on the Harp (up to the 17th century), and those on the Lute (A. Mairy and L. de la Laurencie), the Guitar (Emilio Pujol), and the Harpsichord (A. Schaeffner). That on the pianoforte and its technique (L. E. Gratia and Alphonse Duvernoy) is the feeblest, and contains a good deal of perfectly useless rambling—for instance, biographies of composers (on the grounds that they have written pianoforte music), which are dealt with far less inadequately in the biographical part of the work.

M.-D. C.

'Art, Love, and Life.' By Ernest Newlandsmith.

[Longmans, Green, 7s. 6d.]

A passionately religious book by a trained musician is such a rarity that the reader feels discomfort—the right sort of discomfort, be it added: the sort that any sermon preached with conviction ought to induce. For Mr. Newlandsmith's homily is based on the ancient motto of the craftsman, *Ad majoram Dei Gloriam*; how many musicians now give it a thought—even Church musicians? Modern art has failed, holds the author; the need is for a return to simpler and purer standards. 'A true work of art, like a human being, is sacramental in its nature.' The cant of 'art for art's sake' has made many miss the mark.

If we were to see a man building a house, and upon our asking him for what purpose he was building, he was to reply: 'Building! Why, I'm building for the sake of building,' we should probably think the man a simpleton. When, however, an artist says that he works at Art for Art's sake, we are inclined to think him a very clever fellow.

Very clever fellows will have no use for Mr. Newlandsmith and his gospel of art as 'the greatest of all links between heaven and earth, between God and man.' Yet it is a faith that has been not too fantastic for many of the world's greatest creative geniuses in every department of art. It has moved the author to give up a career as a violinist—a career in the ordinary professional sense, that is, for he still plays, but as a wandering minstrel, in the open air as often as may be, with the countryside folk for listeners, his fee (it seems) such gifts in kind as are necessary to maintain existence. Not many of us can do that, so shackled have we allowed ourselves to become; but the next best thing is beyond nobody. A mere grain of the faith that speaks in this book would serve to check the materialism that is the worst threat to the artist to-day. Here, then, is a courageous evangelist, a voice in the wilderness. Most grown-ups are too busy to listen; but a stray one or two may hear, and will work the better for being helped to recapture some dimmed ideals.

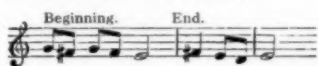
H. G.

'Mélodies populaires Serbes (Serbie du Sud),'
Recueillies par Vlad. R. Georgevitch. Introduction
par Ernest Closson.

[Skoplje, 1927.]

A very useful book, containing four hundred and twenty-eight folk-songs, most of which were unpublished so far, and some of which are very beautiful. There is a Preface (in Serbian) by M. Georgevitch, and an interesting technical Introduction by M. Ernest Closson, in which the modes, modulations, rhythms, and metres are tabulated and discussed.

Among the peculiarities to which M. Closson draws attention, one of the most remarkable is that form of modulation consisting in a change of mode but not of key. Complex combinations of metre, such as $\frac{2}{4} + \frac{4}{4} + \frac{3}{4}$ or $\frac{3}{4} + \frac{3}{4} + \frac{4}{4}$, occur. An important point made is that unless the key and mode of these tunes be properly determined, Western musicians will instinctively harmonize them wrongly—e.g., given the following (No. 318 in the book):



they would be led to harmonize it in E minor, whereas it really is in D major with final on the second note of the scale. It should therefore be supported, from beginning to end, on the chord of the dominant of D major. M.-D. C.

'Leo Ornstein: the man, his ideas, his work.' By Frederick H. Martens.

[Edward Organ, Acocks Green, Birmingham, 7s. 6d.]

This book, published in 1918 in New York, is virtually new so far so England is concerned. It makes good reading, partly because Ornstein's life story is one of unusual vividness and incident, and also by virtue of its quality as a critical study. A good deal in Ornstein's music, and not less his attitude towards the art, is due to his experiences as a ten-year-old in his native Russia. The revolution of 1905 was in progress, and on his way daily to the Conservatoire at Petrograd he had to dodge fierce street-fighting. He was witness of a massacre in Admiralty Square, and on one occasion, hurrying along, music under arm, was thrust into a shop just as a horde of Cossacks came thundering down the street. Fourteen hours passed before it was safe to venture out again. The odd thing is not that his later works are such terrific conglomerations of dissonance, but that his early ones should have been so tame and unoriginal. The Russian Suite, for example, though its opus number is 12, is very ordinary work indeed. His 'Prélude Tragique' in C sharp minor is strongly reminiscent of Rachmaninov's piece. Yet when we reach 'Poems of 1917'—evoked by the war—we find music that cuts itself adrift from all that preceded it. The resources of player and instrument are strained to the uttermost—in one instance ('The wrath of the despoiled') the laying-out is on six staves! No. 8, 'The Battle,' must be seen to be believed—as recitalists avoid it, and the domestic player is helpless, we are not likely to get beyond the seeing stage. These pieces should be 'cut' for player-piano, if not already made available in that way. Perhaps the composer may be induced to visit England again. Those of us who heard his recital in March, 1914, still have vivid recollections of his

fine playing—not least in some Bach. He should come and play these 'Poems of 1917,' even at the risk of exciting the derision that greeted his 'Wild Men's Dance' fourteen years ago. (But our ears have had so many shocks since then, from Bellona as well as from Apollo, that we should probably not turn a hair!) Anyway, Ornstein, as player, composer, and man, is clearly a striking figure, and we ought to know more of him. The music mentioned in this review is stocked, like the book, by Mr. Organ. H. G.

'En Marge de "Boris Godunov"' (Vol. 2). By Robert Godet.

[J. & W. Chester, 5s.]

This second volume is devoted partly to miscellaneous topics, ranging from an historical survey of the times of Tsar Boris and after, to short biographies of Moussorgsky's friends, partly to remarks on Moussorgsky's style and to a merciless criticism of Rimsky-Korsakov's arrangement of 'Boris Godunov.' Like the first volume, it contains a considerable amount of useful information (most of it compiled from the best Russian sources) rather loosely strung together—or, perhaps one should say, distributed. M.-D. C.

'La Décoration Artistique des Buffets d'Orgues.' Par Georges Sevières.

[Les Édition G. van Oest: Paris et Bruxelles.]

This work, published at the subscription of a hundred and fifty francs, is a sheer delight to organ-lovers and all who have an eye for fine craftsmanship in wood and stone. M. Sevières is primarily a writer on music, it seems; here he leaves his usual field, and is concerned solely with the organ as a constituent in the architectural and decorative aspect of the building in which it is installed. The volume is 11½-in. x 9-in., with two hundred and forty pages of text and forty-eight plates of about seventy of the most beautiful organ-cases in France. The author made tours of inspection in England and elsewhere, but confined his detailed descriptions and examples to his own country. We have seen nothing to approach this work, either in research, plan, or (above all) in beauty of illustration.

'Feuillets d'Histoire du Violon.' By Marc Pincherle. [Paris: Legoux, 15 fr.]

Under its unassuming title, this little book contains a wealth of first-rate substance; it throws light upon many an obscure point of old history and on many a modern topic. There are seventeen essays, of which five are devoted to the Czecho-Slovakian school. The one on ornaments in Corelli's Sonatas is of particular interest to players. There is a good deal of wisdom, and not a little wit, in that on Kreisler's arrangements. Brief, but remarkably fine, is that on Ysaye; and the one on the origins of the String Quartet is a really capital piece of work.

M.-D. C.

Prof. Sanford Terry has completed a biography of Bach, which will be published shortly by the Oxford University Press. The work (the author tells us) is 'a record of Bach's career, not a critical appreciation of his music.' Illustrations will be an important feature; they will number over seventy, and will consist largely of reproductions of photographs of Bach localities taken by the author himself. The book will be issued simultaneously in a German edition.

The handy series of booklets issued by the Oxford University Press under the general title of 'The Musical Pilgrim' continues to grow. Four further numbers lately received for notice are 'Tchaikovsky's Orchestral Works,' by Eric Blom; 'Schubert II.: Quartet in D minor and Octet,' by Alexander Brent-Smith; 'Mendelssohn,' by Cyril Winn; and 'Schumann's Pianoforte Works,' by J. A. Fuller-Maitland. Mr. Blom treats of four of Tchaikovsky's works—the 'Romeo and Juliet' Overture, the Pianoforte Concerto, the fourth Symphony, and the 'Casse-Noisette' Suite. There is real criticism here, clearly written, and admirable in tone. Schubert is apparently a composer with a special appeal to Mr. Brent-Smith, if we may judge from the author's evident enjoyment of his intensive study of the two chamber works. Readers will enjoy making it with him. Mr. Winn is disappointing. His method is too much that of the dry dissector. He discusses the 'Midsummer Night's Dream' music, the Violin Concerto, the 'Hebrides' Overture, and the Prelude and Fugue in E minor for pianoforte—the finer of the two works bearing that title. By the way, Mr. Winn says that 'Mendelssohn's compositions for pianoforte alone are few, considering his mastery of the instrument.' Is 'few' the word, seeing that the pieces number round about a hundred, including a good many works of large scale, such as the three sets of variations? One of the best of the 'Pilgrim' lot is Mr. Fuller-Maitland's essay. The practised hand is shown in the ease with which the whole of Schumann's pianoforte output is dealt with in about fifty pages—a triumph for the old brigade! There is even space for an occasional hint on fingering or phrasing. The booklets make liberal use of music-type illustrations.

Two handy pocket guides are 'The Art of Violin Playing,' by Melsa, and 'The Art of Pianoforte Playing,' by Percival Garratt. Each a little less than a hundred small pages in length, they contain a great deal of practical information. Melsa confines himself to the exposition of technical and interpretative matter; Mr. Garratt adds a lot of valuable pointers as to the purchase of studies and other material (Foulsham).

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Notes on the Church Cantatas of J. S. Bach.' By William S. Hannam. Pp. 128. Oxford University Press, 7s. 6d.

Roll of the Union of Graduates in Music (Incorporated), 1928.' Pp. 110. Murdoch, Murdoch, 3s.

Les Ancêtres Flamands de Beethoven.' Par Raymond van Aerde. Preface by E. Closson. Pp. 137. Malines: W. Godenne.

'King Arthur.' A Dramatic Opera by John Dryden. Libretto. Pp. 80. Cambridge University Press, 2s.

'Byrd.' By Frank Howes. ('Masters of Music' series.) Pp. 267. Kegan Paul, 7s. 6d.

'Money for Art.' (How to Establish a National Fund for all Arts.) By Gunn Gwennet. R. W. Simpson, 70, Sheen Road, Richmond, Surrey, 1s.

Mrs. J. A. Fuller-Maitland has given £1,000 for the foundation at Cambridge University of a prize for Antiquarian Research in Music.

Points from Lectures

Schubert is the popular subject of the month's lectures, and doubtless his star will be in the ascendant during the centenary year.

Speaking of both Beethoven and Schubert, at the Sussex University College Lectureship at Brighton, Sir Henry Hadow said that Goethe and Schiller were one day discussing the fact that the Germans were always quarrelling with each other as to who was the greater. 'It would be very much better,' said Goethe, 'if they thanked God for both of us.' That is the attitude which should be adopted in regard to the two great composers. Schubert wrote at a tremendous rate. It is, of course, well known that one of his most famous songs, 'Hark, hark the lark!' was written in a restaurant on the back of a menu, and the same evening he wrote 'Who is Sylvia?' He was the clairvoyant of music, as Keats was the clairvoyant of poetry. The lecturer suggested that the centenary enthusiasts who are advocating that the 'Unfinished' Symphony should be finished this year, would do better to turn their attention to the poetry of 'Rosamunde,' which so ill-fits the music Schubert wrote for it. He particularly appealed to those who do not yet appreciate the great significance of Beethoven's music, and especially that of his third period, to go on studying. They would be rewarded later on with a great insight into this most magnificent music which had yet been given to the world.

Great music may lose in appreciation, said Mr. Arthur Hirst, at the Heaton Chapel Literary and Philosophical Society, even in the case of its creator himself, if technical interest, or, in the case of a musical performer, the danger of endless repetitions in the name of practice, should so deaden the soul that it become permanently atrophied. It had been said that an artist was a man who could acquire the technique of an art without losing his soul. And this was profoundly true. The two instincts which were in evidence in every living being, and which never die, however much outward circumstances seemed bent upon their destruction, were the instinct for beauty and the instinct for intercommunication or expression. Plotinus, in the 3rd century, wrote, 'The admiration and awe of beauty mark the upward path to God,' and his words embodied an irrefutable truth.

Mr. M. Baritz, addressing a Halifax Society about Hector Berlioz, pointed out that it was entirely due to the Hallé Orchestra and its associations that Berlioz was so well known at the present time in England. Berlioz, who for originality out-Wagnered Richard himself, was a composer with immense ideas. Revolutionary in every way, no one had endeavoured to manipulate an orchestra as he had, and he was gifted with a fearlessness that only came through genius.

Always fresh and informative in manner, Mr. Thomas Henderson, of Darlington, reviewed 'The Composer and his Work' before the West Hartlepool Lecture Society. Many people, he said, thought that composers did not work, but that they simply sat down and wrote, perhaps not even knowing what they had written until they had finished. The fallacy of this idea was shown by analogy. Does a painter sit down and daub away until something happens? No, obviously no. He starts off with a definite intention to paint a portrait or a particular scene; admittedly the idea develops as the execution

proceeds, but nevertheless the germ is there when the painter starts. Similarly, the composer's general idea was there before he started.

'Some aspects of organ playing' were discussed by Mr. W. H. Vipond Barry, of Dublin, before the local Society of Organists and Choirmasters. Much of the present elaboration of the organ to produce orchestral effects was, he said, undesirable. In the organ they wanted standardisation. If it were a domestic instrument like the pianoforte it would have been standardised long ago. As it was, they were at the mercy of experimenters, and organists never had the slightest idea of the type of instrument they would have to play away from home. A feature of modern technique was the increasing use of the heels. As to Swell pedals, some people had the same craze for these as others had for vibrato. The majority of organists spoiled their playing by doing something silly. His advice to students of the organ was: (1) sit still; (2) be sparing in the use of the Swell pedal; (3) be careful not to use the pedals incessantly. In modern playing there was too much of the organ and too little of the composer and his music.

At Ilford, Mr. Rutland Boughton, having reviewed 'Six Centuries of Song,' asked Where did they find themselves in the 20th century? That they lived in an age of much strong feeling and a large incapacity for expression was shown in the arts. Cubist, futurist, and other strange expressions were a sign of loss of great mass feeling and of a sense of unity among the great body of people. They could never stop the degeneration of music until they ceased to turn to the critics, ceased to ask composers to lecture to them—until they got back the sense that they belonged to each other—and the arts belonged to all to use.

Diocesan conferences rarely give music a 'show.' Sheffield is an exception, and, at a meeting at Doncaster, Sir Henry Hadow asked for a census of hymns with a view to cut out half of the six-hundred hymns in a book. Further, he appealed for simplicity in the services. Small churches tried to do music which was too difficult for them. 'I love the elaborations in the great places like York Minster,' he went on, 'and I love the beautiful stained glass. But it does not follow that I like the bad glass which I see in large quantities in the small churches. In the same way I do not want village churches to attempt to rival elaborate music which is done in the great churches.'

Royal Institution lectures demand a high intellectual standard, and Mr. H. C. Colles was appropriately the lecturer to treat 'Musical London from the Restoration to Handel.' His first of three lectures was concerned with domestic instrumental music. He held that the importance of the French influence, due to the taste of Charles II., had been much overrated, and he showed how strenuously it was resisted by English composers, especially Locke and Purcell. The visits of foreign virtuosi to England and the rise of the public concert in London had been much more important. John Banister founded daily concerts in London, in 1672, and the difference between the string Suites of Locke and the Sonatas of Purcell was largely due to the fact that the latter had to take into account what might be called the concert-room attitude of mind.

'Vocal Music, Old and New' was attractive, both as a subject and in illustration, to large audiences of Royal Dublin Society members. Dr. James E. Wallace said that when they examined the technique

of choral writing they would find that it had not, during the three hundred years reviewed, made progress to the extent that might have been expected, and to nothing like the extent of the advancement of orchestral technique. The fact was that in those old days composers were experts in writing for voices. Their part-writing was excellent, although they had not learnt to write chords, and were given to the introduction of arpeggios and runs which really were meaningless and led nowhere. Madrigal singing in the old times was not only a pleasure to listen to, but most of all a pleasure to take part in. Being an affair of the home it was on intimate terms. Speaking for himself, Dr. Wallace said that he had played many works by composers of all periods, and he could frankly say that for sheer light-hearted enjoyment there was nothing that could take the place of the old English madrigal.

Dr. George Dyson, in the Cramb Music Lecture series of Glasgow University, has had under consideration 'Music in Social History.' Popular choice to-day, he said, was typical of what existed in the 17th century. Three centuries ago people went after what was odd, pleasant to the ear, and entertaining, and that was why there were so many star performers in opera then and in the 18th century. These artists were out merely to show off their voice and technique, and it was impossible to exaggerate the depths to which they descended. In that sense the present was really improved. To this day, however, we listened to the most appalling trash from people who enjoyed reputations for music but who in reality were not musical.

J. G.

Gramophone Notes

BY 'DISCUS'

H.M.V.

The day seems to be coming when we shall take our opera, like so much other music, at home. The broadcasting of opera is proving far more satisfactory than was expected; and the gramophone, which has already scored with a very substantial version of 'Parsifal,' now goes even farther with 'The Valkyrie.' This latest enterprise of H.M.V. is, all in all, the high-water mark of operatic recording. There are twenty-eight sides—in other words, over two hours of the opera. Such joining of flats as is needed by those who don't know the work well is done by the ample notes issued with the Album. These notes include also music-type quotations of thirteen of the representative motives used in the work, and (for the benefit of those who wish to follow the records with score in hand) an outline of the music covered by the records, with bar and page references to the Schott pianoforte and voice edition.

The performances were shared between London and Berlin. London provides the London Symphony Orchestra and Albert Coates, with Florence Austral, Walter Widdop, and Howard Fry; Berlin, the orchestra of the State Opera, conducted by Leo Blech, with Frida Leider, Gota Ljungberg, Friedrich Schorr, and the eight Valkyries, drawn from the State Opera Chorus. It will be seen at once that Berlin holds a hand of trumps in the solo line—in fact, the records made in Germany beat ours mainly because of this. Schorr can hardly be overpraised for his Wotan. The English soloists

sing well, but heard turn and turn about with the Berliners, they show, in comparison, a touch of stiffness. Orchestrally there is little to choose, for what Coates loses at times by his impetuosity he more than makes up by the same quality. The opening scene, for example, which falls to him, is the most thrilling bit of orchestral recording known to me. I have had it on again and again, and the climax of brass (the *Donner* motive), and the thundering drums that follow, give me a thrill that I should like to experience more often in the opera house. The record of the Ride of the Valkyries is less exciting orchestrally than a former recording, but it is far better as a whole because of the fine singing of the Valkyries. If the rest of the State Opera Chorus can play up to these women, Berlin opera-goers are lucky in a department that is too often disappointing. This set of Wagner records leaves room for a few fault-findings in detail, just as even a first-hand performance of a big work must do; but it is remarkably successful in giving us the sweep and the size of the music. After all, these are the essential qualities. Some readers may wish to buy only the pick of the basket. Here is my choice: D1320 (The Prelude and opening scene); D1329 (The Ride); and D1330 ('Wotan explains his decree': thus the label, prosaically, but this record gives us Schorr at his best, besides being fine orchestrally). After these three, I waver overmuch to commit myself. The whole set is numbered D1320-33.

The rest of this month's large output must be run over briefly.

Two of Elgar's 'Bavarian Dances' are played by the London Symphony Orchestra, conducted by the composer. This is early Elgar, but characteristic and very attractive. It records well, too (D1367). One of these dances (that known as 'Lullaby' in its choral form) is also played as a violin solo by Marjorie Hayward, with, for companion piece, Hubay's Intermezzo 'Le Luthier de Crémone' (B2511).

The records of Brahms's 'Variations on a Theme of Haydn,' played by the London Symphony Orchestra, conducted by Pablo Casals, are not of the first rank. The tone is less good than usual, but the chief fault is the occasional going askew of the ensemble. For the sake of Brahms's reputation, it is well that we know this fine set of variations to be a good deal less dull than Casals makes them out to be (D1376-78).

Here is Schorr again, this time in a very fine record of Sach's Monologue, with the Berlin State Opera Orchestra under Blech. Schorr makes the average 'world famous' Italian baritones and basses seem mere vulgar noise-mongers (D1351).

Evelyn Scotney sings Saint-Saëns's 'Song of the Nightingale' with too opulent a tone (here is a nightingale ready for the table); and Wolf's 'Song of the Elf,' with a similar fault, for the elf seems quite a big boy (E481).

A couple of excerpts from 'Carmen' are very vividly sung by Maartje Offers, a contralto who is free from the besetting sins of that type of voice (DA824).

Paul Robeson has a magnificent voice, and it is hard to advantage in the 'spiritual,' 'I'm goin' to tell God all o' my troubles.' In 'Deep river' he is too consistently loud, and his top notes are not well produced (B2619).

It is interesting to speculate as to the verdict of the purists had the Bach-Gounod 'Meditation' been

an original work by the Frenchman instead of a clever piece of joinery. Could they have denied its beauty? If not, is Gounod justified? The arrangement in its 'Ave Maria' form is sung by Rosa Ponselle, with the harp playing Bach's share, and a violin obbligato. The voice is glorious, but a more intimate style would have improved the performance. Still, it is so effective an affair as to prompt the speculation above. Without blushing, I confess my enjoyment. The fellow song is Massenet's 'Elegie,' which is no less successful, mainly because of the luscious voice (DB1052).

Elsie Suddaby gets the clarity in 'Let the bright Seraphim,' but not all the size; a touch of excitement seems to be the cause. Something of the same fault shows itself in the companion song, Handel's lovely 'O Sleep, why dost thou leave me,' from 'Semele.' She draws some beautiful lines here, but the power is laid on too unevenly for the song. However, this is perhaps a matter of taste. Not so the accompaniment, which is far too vague. Remembering the perfect effect, at the Cambridge revival of 'Semele,' of this air accompanied only by harpsichord and violoncello, I suggest that the scheme be tried for a few old songs of this type (C1437).

I am moved to suggest this partly because of the improvement in harpsichord recording. Hitherto I have found it disappointing; but here is one that is wholly satisfying. It is of Wanda Landowska playing the 'Harmonious Blacksmith' Variations and the Turkish March of Mozart. The latter I have always detested as a pianoforte solo; it had nothing to do with the Turk, and not much to do with music. But this harpsichord version is another matter. There is a barbaric clash that takes it clean out of the drawing-room and school-room. Certainly Landowska knows how to make these bones live (DA860).

Liszt is represented twice. Mischa Levitzki gives a brilliant performance of the sixth Hungarian Rhapsody (D1383); and Arthur de Greef is in his usual good form with the Polonaise in E (D1364). Tonally, however, both records have a strong flavour of tin-kettle.

Rachmaninov has arranged Kreisler's 'Liebesfreud' as a pianoforte solo, and plays it himself with brilliance, plus a good deal of bad tone (DA786).

Organ students (and some ex-students) who wish to hear what can be done in the way of rhythmic flow on their instrument should get the record of Dr. Alcock playing (on the Salisbury Cathedral organ) Guilman's Interlude in F, Faulkes's Idyll in D flat, and Lemare's Reverie. Much as one would prefer to hear Dr. Alcock in music of more moment, there can be no denying the pleasure this record gives by reason of his delightful playing (C1376).

I hope all the fine organ music won't be given to Dupré, and the light things to English organists. Here is a capital record of Bach's C minor Fantasia and Fugue (the one orchestrated by Elgar) played by the brilliant Frenchman on the Queen's Hall organ. The texture is unusually clear; the Fugue is taken at the right swinging pace, and well worked up to the end. A fat pedal is forthcoming for the long bass notes. Registration is on the reedy side, but there is solidity as well (D1356).

COLUMBIA

How many times has the 'Lohengrin' Prelude been recorded? Anyway, here it is again, played by 'Willem Mengelberg and his Concertgebouw

Orchestra' (to quote the label). The record was made in the Amsterdam Concert Hall, and is a good one—above the average so far as this music is concerned, for the large proportion of delicate high string work touches the gramophone on its weak side. By the way, has anybody ever yet heard the opening and closing passages sound as ethereal as they look on paper? Invariably there seems to be a sense of anxiety and a slight scratchiness, which would almost certainly be absent if these bits could be left to a few players. The climax in the middle lacks a trifle of body. It is duly loud, but lean (L1941).

A brilliant bit of playing and recording is that of Dvorák's 'Carnival' Overture, by the Hallé Orchestra, under Sir Hamilton Harty. (The piccolo has a particularly fine innings.) This is one of the best of recent orchestral records (L2036).

Hardly less good is the 'Ruy Blas' Overture, played by the Wireless Symphony Orchestra, conducted by Percy Pitt. As in the records mentioned above, however, more foundation is needed when the whole band is turned on. The need is for more bass in the brass. The playing is very spirited (9278).

A good omen is the revival of interest in the old-time waltz. We may not all agree as to the purely musical value of the innumerable specimens turned out by Johann Strauss; personally, I find all the 'Blue Danube' family too naïve and tum-tum-y. The present is a suitable moment for a few of our composers to show that a waltz may have more claims than a graceful rhythm. Johann Strauss—number three of his line—is recorded in 'Kunstlerleben' and 'Geschichten aus dem Wiener Wald' waltzes, by Johann Strauss the first. His was a busy pen; the Opus numbers of these waltzes are respectively 316 and 325! (9280).

Mandoline bands are not for everybody. But much depends on their choice of work, and the Circolo Mandolinistico Giuseppe Verdi, of Leghorn (a resounding title for such a combination of tinklers, even when they number sixty-five), is admirably suited with the Intermezzo from Act 4 of 'Carmen,' and makes a very effective series of noises with it. The companion piece is the ubiquitous Serenade, 'Les Millions d'Arlequin,' by Drigo (4639).

By now the 'cellist Antoni Sala is (or ought to be) an established favourite among gramophonists. His latest record—a capital Sonata by the old Italian, Porpora—is well up to the high standard we have come to expect (9281).

For brilliancy and clearness it would be hard to beat the record of Joseph Szigeti playing the 'Tambourin Chinois' of Kreisler. Less good (being vigorous and rather shrill where we want delicacy and grace) is his performance of Debussy's Menuet—the charming piece from the early Petite Suite for pianoforte duet (L2037).

The Salisbury Quartet have excellent voices 'well sorted' (to use an old expression), and they record remarkably well. They sing 'Robin Adair' in an arrangement which tempts them to some sentimental dallying with the time; many of us would prefer a more straightforward style; and Horsley's 'By Celia's Arbour,' which is better in every way. I fancy that such a quartet as this would find it well worth while to draw on the best of our old glees—a form peculiarly English and at its best a very pleasant one. The second bass of these singers has a particularly good gramophone voice (4644).

The Choir of St. George's Chapel, Windsor, directed by Dr. E. H. Fellowes, sings 'The King of Love my Shepherd is,' to the Irish traditional tune 'St. Columba,' and Psalms 122 and 123 to Anglican chants. The hymn is a little on the slow side, I feel, but is good otherwise; the chanting is excellent, the words being very clear and the rhythm far more free than is usual in Anglican chanting. The label curiously ascribes the hymn tune to 'G. M. Stanford,' a composer hitherto unknown. Somebody in charge ought to be aware that the tune is an old one, harmonized by Villiers Stanford. The two Anglican chants, whose composers could easily be ascertained, are described as 'Traditional.' There is no reason why a record-label should not be as accurate and informative as a catalogue (4647).

A couple of duets from 'Aida' are sung by G. Arangi-Lombardi and Francesco Merli. The dramatic style will (unfortunately) make many hearers unconscious of the consistently unsteady tone, and (in the case of the soprano especially) a good deal of slightly out-of-tune singing (L2039).

Norman Allin's voice is hardly the one for Schubert's 'Erl King'; he lightens it when the characterisation demands, but it is still too big and dark. The orchestral accompaniment is questionable; the original is so pianistic that it cannot well be dispensed with. The singer is heard to advantage in Koenenman's 'When the king went forth to war.' Here the orchestra is effective (L2038).

Bells are notably good for recording purposes, but I recall nothing better in this way than the latest sample—St. Paul's Cathedral bells rung by the Ancient Society of College Youths on Armistice Day. They ring, half muffled, 'Stedman's Cinques,' whatever that may be. The best effect is got by listening in an adjoining room; the effect is thrilling and a trifle uncanny (4660).

The 'Two Black Crows,' Moran and Mack, are as funny as ever in a couple of duologues. But I suggest that the constant background of pianoforte is no help. These unctuous funninesses need no kind of musical or other bolstering (4686).

NATIONAL GRAMOPHONIC SOCIETY

One is surprised to find Haydn's 'London' Symphony recorded by a Society whose object is the recording of works which, for commercial reasons, are outside the scope of the various companies. I turned up the 1928 H.M.V. catalogue, and was astonished to see that the symphonic side of Haydn is quite unrepresented! The players for the N.G.S. records are the Chamber Orchestra of the Society, conducted by John Barbirolli. Performance is excellent and recording good, except that there is more scratch than we expect nowadays. The Symphony is on seven sides, the eighth being given to the Andante from Mozart's second Cassation.

It is time Boccherini had fair play. He has been too lightly dismissed as an 'also ran' who did nothing that was not done infinitely better by Haydn and Mozart. For myself, I confess to a sneaking liking for the overshadowed second-raters, who at their best are often better than the bigwigs when below par. The N.G.S. has done a valuable bit of salvage work in recording Boccherini's E flat Quartet, played by the Poltronieri String Quartet. Here is fluent music, always capitally written. I have heard quartets by bigger men that pleased me less. The Minuet is as good in its different way as the well-worn one on which Boccherini's fame has hung so long.

Player-Piano Notes

ÆOLIAN

Duo-Art.—The outstanding roll is Chopin's Ballade in A flat played by Paderewski—a performance that scarcely calls for comment. The clarity of the pedalling—there is not a smudge—is an object-lesson; and pianists (not only of the amateur brigade!) will do well to note that although the time is free and the rhythm flowing, there is none of the exaggerated *rubato* from which Chopin is so often made to suffer (6832).

The same composer's Polonaise in C minor is played by Harold Bauer. This also is good, though the repeated chords in the right hand at the opening are over-emphatic (7148).

Another example of clear, well-managed pedalling is by Lawrence Goodman, in Rachmaninov's 'Humoreske,' Op. 10, No. 5. He enters thoroughly into the varying moods of this delightful piece, in which there is much real humour. The dynamic variety is a notable merit (3161).

Leonid Kreutzer gives a warm, sympathetic performance of 'Romance,' from Schumann's 'Viennese Carnival Pranks'; the Scherzo from the same set suits him even better (0298).

Fresh and charming is Hummel's 'Favourite Rondo,' in E flat, Op. 11. The pellucid quality of Emil Sauer's playing is a joy, and makes this capital old piece something to turn to for refreshment after a stiff dose of modernity (0299).

After Hummel, Chaminade's 'Elévation' seems overlaid and artificial. It is redeemed as far as possible by the first-rate performance of the composer (0297).

Hand-played.—This section is disappointing musically, though the playing leaves nothing to be desired. The best example is Ilgenfritz's 'Glide Waltz,' played by himself (A1041c). There are also Nevin's 'In my neighbour's garden,' from 'May in Tuscany,' played by Josef Martin (A1043a); Lincke's 'The Glow-worm' (A1047d) and Drdla's 'Souvenir' (A1045e), both played by Erno Rapee.

Metrostyle.—Grieg's delightful Scherzo (Lyric Pieces, Op. 54) calls for neat management of delicate effects. It is very well cut, and not difficult (T30356b). There is a good four-hand arrangement of Scharwenka's 'Southern Pictures,' Nos. 1 and 2, Op. 39. The first has a decidedly Spanish flavour, and No. 2 is good fun for the player-pianist ready to let himself go for a few minutes (T30357c).

The third roll of Beethoven's 'Thirty-three Variations on a Theme of Diabelli' is now available. This covers Nos. 14 to 21. The editing is first-rate; only at one or two points in Variation 14 is the pedalling a trifle blurred. The roll calls for good management on the part of the player. A few of the slow passages may bore the average listener, but in bulk this music is some of the finest Beethoven ever wrote for the pianoforte. Inevitably the trained musician, who is able to follow the composer in his astounding developments of the simple—almost banal—theme, will get the most enjoyment from it. But even the lay ear can hardly fail to respond to the vital energy of the quick variations. In some ways the piecemeal issue of the work is to be regretted. Its immense scope and fertility can be appreciated only by hearing it complete (L30347c).

Eric Coates's 'Summer Days' Suite is on three rolls (T3038-60d), the third being the most attractive.

Song-Rolls.—Among these are Parry's 'Jerusalem,' rather mechanically produced by Carl Monteith (26836); 'Widdicombe Fair' (26838), and Eric Coates's 'A Dinder Courtship' (26835), both played by Charles Blackmore.

There is much dance music, of which the following three are the least boring (incidentally, they make a remarkable array of names and titles): 'Tenderly think of me,' Pascoe-Dulmage-Whiting, played by Muriel Pollack (0833); 'Blue baby, why are you blue,' Klages-Green-Haid, played by Pauline Alpert (0830); and 'Just another day wasted away,' C. Tobias and R. Turk, played by Freddie Rich (0832).

BLÜTHNER

The selection this month is varied and interesting, without a dull item. At the top of the list must come a four-hand arrangement of Beethoven's Quartet in C sharp minor, on four rolls. These are *Ordinary*, and make a very fine set (58782-85). It is difficult to say which movements would prove most attractive, as they are all so fine. They are not easy to play, and call for intelligent management. Such splendid stuff is, however, worth any amount of trouble.

There are two Chopin studies, both played by Francis Planté. In the 'Revolutionary' (58768), the artist's time is so erratic as to destroy the rhythm in many places, but in Op. 25, No. 1 (56333), he allows himself freedom without distortion, with excellent results.

Maria Cervantes is heard in a sympathetic performance of 'Sevilla,' from Albeniz's 'Suite Espagnol.' It is good musically, though it hangs a little just before the end. Its slowness hardly justifies the length (55487).

There is not much scope left for originality in the waltz form, but Gabrilowitsch, in his 'Valse Lente,' Op. 1, No. 3, is successful in avoiding the commonplace. His playing is brilliant (55933).

Pierné gives us a delightful 'Humoreske,' Op. 17, of his own. Its unusual rhythm has a charming effect, and the unexpected changes and varying moods are highly effective (57116).

A selection from 'Madame Butterfly' (59456), played by Alf. Szendrei, is good. As usual, the arrangement is very satisfactory.

Ludwig Wambold's performance of Schumann's 'Novelette,' Op. 21, No. 1, is an example of good, firm, purposeful playing. There is plenty of variety in tone, and the rhythm is excellent (57350).

D. G.

Wireless Notes

BY 'ARIEL'

Some of the difficulties experienced in the arrangement of programmes for the studio are increased when the concert is given in a public hall. Several of the National Symphony concert schemes have been unsatisfactory in that they seem to have been drafted with two publics in view. It was an early complaint in connection with Studio fare that those of us who wished for decent music had to keep dodging to and from our earphones in order to pick up the good and escape the bad. At Queen's Hall it is not so much a question of good and bad as of new and threadbare. The policy of mixing familiar and unfamiliar is wise, but there are degrees of familiar, ranging from the fine standard work which practically everybody is glad to hear, down to the

threadbare one which only a few care about. As an instance, the Bridal Procession from 'Lohengrin' was a bad choice for a programme containing several important novelties, for two reasons: it is hackneyed, and it is not representative of its composer. At the National Symphony concert on February 10, the ear so unsophisticated as to enjoy it had little use for the Janacek and Mitchell novelties; and *vice versa*. At home we can switch off when we want to miss a work; at Queen's Hall we have to sit things out. It is not impossible to choose a programme free from a sudden decline in interest. There is an abundance of excellent short standard works that will appeal to both the blasé and the novice, and the programme-builder's job is to make good use of them. These concerts, being in a sense subsidised, give unique opportunities for extending the repertoire. The chestnuts of music will never lack a show; we look to the B.B.C. to do in its National Symphony concerts salvage work similar to that it is already doing in the Studio with such excellent results. The Queen's Hall concerts, in fact, ought to be an improvement in every way on the various series of symphony concerts that have been given in London in the past under other auspices. At present they are not, because the aim seems to be uncertain and the playing very unequal.

As an example of a poor scheme for a symphony concert I mention the Verdi programme given at the People's Palace on February 17. Presumably this was a sop to the Orient; and as such it may be defended. But why call it a 'symphony concert'? I found very little of it go a long way, containing, as it did, so large a proportion of early Verdi—music which may be effective in the opera-house, but is not of sufficient value *qua* music for concert use save in very small doses. Moreover, if the Corporation is as confident of the appeal of great music as the long trumpet solo in the programme books makes it out to be, it must trust Bach and Beethoven in the East End no less than in the West. A complete scheme of Verdi extracts is really little better fare than a third-rate seaside resort, with a band of a dozen, gives its patrons in the holidays. This bad relapse is followed by a really excellent programme for Queen's Hall on February 24, with a good bit of rescue work in the choice of a Stanford Symphony. Let the B.B.C. work out a policy in regard to its public orchestral concerts, and it will do much towards solving more than one of our musical problems.

But (after duly returning thanks) we want no more lavish splashes of the 'Gurrelieder' type. Let us make acquaintance with outstanding works, by all means, no matter where they hail from—some may even be found here at home. But these are hard times, and a composer who makes such fantastic and uneconomic demands as Schönberg does in this work should be left alone till he develops a bit of horse sense. When the vivid attractiveness of a good deal of the latter half of the 'Gurrelieder' is admitted, can anybody pretend that as a whole it gave a fair return for all the labour, cost, and time spent on it? For the bulk of us who sat it out I imagine the two and a half hours yielded at the outside about sixty minutes of really vital musical experience. And the resources demanded by the composer proved to be largely window-dressing. There were five soloists, three male

choirs, a mixed choir (eight-part), and a huge orchestra, including (as the papers all announced in gleeful headlines) some 'large iron chains'—which I, for one, didn't hear. The three male choirs were on for a comparatively short time (and even then sounded like one ordinary choir, not like three), and the mixed chorus was not heard till a few minutes before the close. The tonal mountain of which so much had been written beforehand produced—I won't say a mouse, but a rabbit. The 'Gurrelieder' goes back to the shelf, the Schönberg bubble suffers a bad puncture, and the musical world shakes its head over the un wisdom of putting too many eggs—in this case about £2,000, I believe—into one basket.

I gave 'Charlot's Hour' another trial on February 16, and, after sitting through it all, see no reason to alter the opinion I expressed last month concerning this feature. The most I can say is that this 'Hour' was less feeble than its predecessor. We had a bit less of Mr. Charlot himself, but very little worth hearing in its place. My heart sank when Mr. Charlot announced, with quiet but justifiable triumph, that the approbation with which the 'Hour' had been received had led the B.B.C. to arrange for another series of a dozen. Either a good many thousands of people are very easily amused, or I don't know what humour is. Anyway, I hope the B.B.C. will 'explore the avenues' (as the jargon goes) and find some humour of a type more suitable for a few dozen of us who don't frequent revues and so have not acquired a taste for the puerile. I suppose the Corporation is right in catering for the devotees of the Charlots, Whispering Baritones, and various brands of Syncopated Harmonizers (who always give us the same kind of syncopation, and *such* harmony: the only funny thing about their shows is that the performers seem to be under the impression that they have discovered not only syncopation but harmony too!). But the rest of us want to be amused as well, and there must surely be a few more really witty entertainers knocking about than the B.B.C. has so far unearthed. So we shall go on hoping and grouching.

The feature announced to begin on February 21, 'New Friends in Music,' promises to be very useful as well as enjoyable. When the introduction of new music fails, it is usually because the novelty is shot at us (often without preparation), and then heard no more—or, at all events, not for a long time. A work that is discussed and explained *briefly* (this word is important) at its first hearing, and then given again a week or so later, may be counted upon to hit the mark if it is anything of a mark-hitter at all. The combined efforts of Mrs. Norman O'Neill and Mr. Scholes on behalf of some unfamiliar piano-forte works by Debussy and John Ireland ought to be valuable, not only directly, but also in suggesting analogous methods in other departments of music.

A reader points out that as the B.B.C. is now taking the nation's pronunciation in hand, it might spare a little attention to its announcers. We should then escape hearing *cantabile* pronounced (as it was the other evening) *canta-belay*. I agree; such a lapse is poorly compensated by the meticulousness with which *allegret-to* has both its 't's' crossed.

Occasional Notes

The correspondence on 'The Ethics of Borrowing,' which began in our January number, and ends this month, calls for editorial comment on more than one ground. First, we must express our conviction that in opening the discussion Mr. Scholes had no other motive than the desire to ventilate a matter that is (or ought to be) of public interest; certainly it is of great importance to authors. Mr. Scholes is, in fact, to be praised for his courage in taking a step that at first sight might appear to be a mere personal attack on a brother author. In publishing his letters we run a similar danger of being misunderstood. Without making any claim for ourselves in the matter of courage, we will only say that, Mr. Scholes's first letter having convinced us of his good faith, and of the importance of the subject, we felt there was no other course open to us than the one we have taken. As we shall show, there are issues involved that must be cleared up sooner or later, and the process is one that lies within the province of a musical journal and must not be shirked.

A complete justification of the writing and publication of Mr. Scholes's letters is provided by the weakness of Dr. Eaglefield Hull's defence. In fact, he makes no defence, his final word amounting to little more than 'I can't be bothered.' Of Mr. Pring's letter he airily says that 'it clears up many of the points raised.' It does indeed, but in doing so makes Dr. Hull's position even worse than it was before.

Dr. Hull has had ample time and opportunity for disproving or admitting the charge brought against him. Had he taken either course, we should have been glad to keep silence. His policy of not meeting the charge squarely compels us, in fairness both to Mr. Scholes and ourselves, to discuss the affair frankly, much as we dislike doing so. It is not a case of 'much ado about nothing,' as Dr. Hull implies, and as some readers may think.

Dr. Hull charges Mr. Scholes with 'many inexactitudes, mauled quotations, mis-spellings, and curious claims to Russian rights.' As this is merely a repetition of charges which Mr. Scholes has invited Dr. Hull to substantiate, but in vain, we do not think it necessary to give Mr. Scholes an opportunity for replying.

Here is the case in a nutshell: Did Dr. Hull, without adequate acknowledgment and without any kind of indication that he was quoting, incorporate into his recent book a considerable amount of material from the typescript of a still unpublished work by another author? The correspondence proves that he did so.

Manifestly here is a matter of vital importance. As Mr. Pring, the owner of the typescript, says in his letter, 'the practice [of an author borrowing, for purposes of his own, matter from a typescript submitted to him in his capacity as publisher's reader] might be indulged in to such an extent as seriously to prejudice an author's property in his manuscript.'

Let us put an imaginary case in order to demonstrate this: Dr. Hull's 'Music: Classical, Romantic, and Modern' was published last year. In it were numerous passages from the typescript of an unpublished translation of a work by Sabaneev, fitted into the text in such a way that they appeared to be Dr. Hull's own original work. The English version of Mr. Sabaneev's book may yet be published: if ever it is, it will contain a good deal of material that has already appeared in Dr. Hull's book. We can conceive

such a Gilbertian incident as the potential British publishers of Mr. Sabaneev being sued by Dr. Hull's publishers for infringement of copyright! And some future reviewer may accuse Mr. Sabaneev's translator of 'lifting' from Dr. Hull, whereas . . . !

We do not think that Dr. Hull realised, or still realises, the seriousness of his action. After all, there is a property in ideas, as in tangible things, and one would expect an author, above all, to remember the fact. A man who applied to material goods the easy-going methods of appropriation avowed by Dr. Hull in the Preface to his book, would have an unpleasant shock; and a plea of 'I can't be bothered' would be followed by 'laughter in court.'

We feel bound to say, in conclusion, that as Dr. Hull cannot deny having made extensive and unauthorised use of another writer's work, he would have done well to make a frank admission of the fact. Mr. Scholes has earned the thanks of authors for his public-spirited performance of a very unpleasant duty.

The death of the Reverend William Boyd, at the age of eighty-three, brings to mind the fact that the immense vogue of his hymn-tune 'Pentecost' was mainly due to a happy thought of Sullivan's. The tune was written at the request of Baring Gould (who had been Boyd's tutor at Hurstpierpoint) for use at a service for Yorkshire colliers at Whitsuntide—hence its name. It became popular at once, but remained in manuscript for some years, when it appeared, with other tunes by Boyd, in a collection called 'Thirty-two hymn-tunes, composed by members of the University of Oxford.' A little later, Sullivan, who was then editing 'Church Hymns,' met Boyd in the street, and said, 'My dear Billy, I've seen a tune of yours which I must have.' Boyd thought no more about it until 'Church Hymns' appeared, with 'Pentecost' set to 'Fight the good fight,' instead of to the 'Veni Creator,' for which it had been composed. He rebelled at first, but later admitted that Sullivan's judgment was right. Words and music have since become indissolubly connected, and are now among the most widely-sung of hymns, not only in this country, but throughout the Empire. The copyright of the tune, by the by, has recently been acquired by Messrs. Novello.

Believing that Bachites among our readers will be interested in the start made by the Bach Cantata Club of New York, we give a few particulars kindly sent to us from the office of the parent body in London. The first concert took place in St. Thomas's Episcopal Church (where, it will be remembered, Dr. Tertius Noble is musical director). The programme consisted of the Sinfonia to the Cantata, 'My spirit was in heaviness,' for strings and oboe, the Cantatas, 'Lord, enter not into wrath' and 'Sing for joy, ye ransomed band,' and an organ solo.

The executive seems to have been surprised to find an audience of nearly seven hundred, and there was a general air of enthusiasm. Lawrence Gilman, writing in the *New York Herald and Tribune*, said:

Sometimes even the prayers of music critics are answered. For years we have been publicly lamenting that most of the music of the Greater Bach is virtually unknown. . . . And now, behold the Bach Cantata Club. . . . The performance last night was earnest and devoted, and much of the beauty and character of the music was conveyed.

(Continued on page 247)

To Blossoms

FOUR-PART SONG

Words by HARRICK

Music by W. G. ALCOCK

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto

SOPRANO



ALTO



TENOR

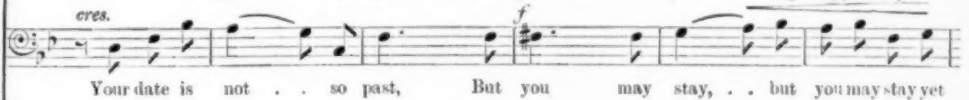
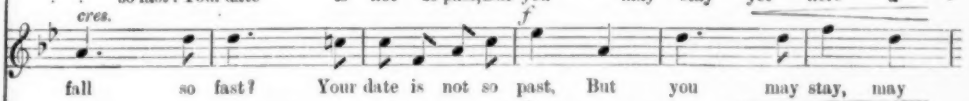
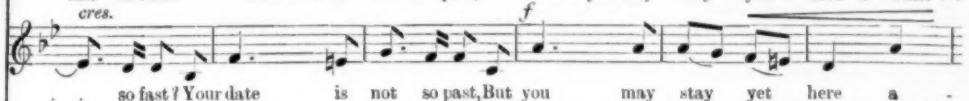
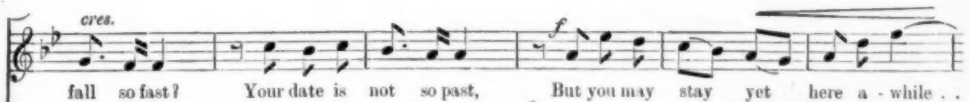


BASS



Allegretto. ♩ = 72

(For practice only)



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To blush . . . and gen - tly, . . gen - tly smile, And
 - while To blush . . and gen - tly, and gen - tly smile, gen - tly smile,
 stay a - while To blush and gen - tly, . . gen - tly smile,
 here a - while To blush, to blush and gen - tly smile,

go at last, and go at last
 And go . . at last, and go . . . at last.
 And go . . at . . last, and go at last.
 and gen - tly smile, And go at last

a tempo *mf* *cres.*

What, were ye . . . born to be An hour or half's de-light?

a tempo *mf* *cres.*

What, were ye born to be An hour or half's . . . delight? And

a tempo *mf* *cres.*

What, were ye born to be An hour or half's de -

a tempo *mf* *cres.*

What, were ye born to be An hour or half's de-light? And so to

a tempo *mf* *cres.*

a tempo *mf* *cres.*

And so to bid good-night? 'Twas pi - ty Na - ture brought ye forth . .

so to bid good-night? 'Twas pi - - ty Na - ture brought ye

light? And so to bid good-night? 'Twas pi - ty Na - ture brought ye

bid . . . good-night? 'Twas pi - - ty Na - - ture brought ye . .

f Mere - ly to show, to . . show your worth, And lose . . .
f forth Mere - ly to show your worth, your . . worth, And
f forth Mere - ly to show, to . . show your worth, And
f forth Mere - ly to show, to show your worth,

rit. . . . you quite, . . . and lose you quite.
rit. lose . . you quite, and lose . . you quite.
rit. lose . . you . . quite, and lose you quite.
rit. to show your worth, And lose you quite

Piu mosso

But you are love - ly leaves, where we May read . . . how soon things

But you are love - ly leaves, where we May read how soon things

But you are love - ly, you . . are

But you are love - ly

Piu mosso. ♩ = 80

have . . . Their end, though ne'er so brave: . . .

have Their end, . . . though ne'er so brave: And af - ter

love - ly. are love - ly leaves, though

leaves, where we May read how soon things have Their end, though

f rall.

And af - ter they have shown their pride,

f rall.

they have shown their pride,

f rall.

ne'er so brave: And af - ter they have shown their pride, . . .

f rall.

ne'er so brave: . . And af - ter they have shown . . their pride, . . .

f rall.

Meno mosso

p *molto rall.* *pp*

. . . Like you, a - while, they glide, . . they glide in - to the grave.

p *molto rall.* *pp*

. . . Like you, a - while, they glide in - to the grave.

p *molto rall.* *pp*

. . . Like you, a - while, they glide . . . in - to the grave.

p *molto rall.* *pp*

. . . Like you, a - while, they glide in - to the grave.

Meno mosso. ♩ = 43

p *molto rall.* *pp*

(Continued from page 240.)

The *New York Post* critic wrote:

The thing that counts is the music that this Club has undertaken, and here it must be granted that last night's concert was an important event.

Noel Straus said in the *New York Evening World*:

Its efforts should prove of inestimable value. . . . The Club's choir and orchestra proved that much can be gained in elasticity and detail by the employment of a small body of participants.

Four further concerts have been arranged, the chief works being the fifth 'Brandenburg' Concerto, a Sonata for flute, violin, and pianoforte, from 'The Musical Offering,' the Motet, 'Jesu, Joy and Treasure,' and the B minor Mass. One of the concerts will take the form of an organ recital by Lynnwood Farnam, assisted by Felix Salmond, who will play a violoncello sonata. The choir in the B minor Mass will be the New York Oratorio Society. An enterprise backed, as this is, by a committee drawn from the most distinguished musicians in America, seems certain of success. Its progress will be watched with cordial interest by musicians on this side of the water.

The London College of Music has lately been busy at Accrington, and the advertisement of a local teacher that we quoted from the *Accrington Observer* some months ago has a good second. The eight successful examinees are paraded in large capitals, each with appropriate comment; or, rather, seven are thus honoured. No. 1, Robert Riley, of Blackpool, apparently just scraped through, for even his enthusiastic teacher can do no more than tamely add young Bob's address. Thereafter, however, he becomes almost lyrical:

ARTHUR KENNEDY, ALTHAM,

A FINE CARD FOR MARKS GAINED.

FLORRY WIGGLESWORTH,

NORA BUCKETT,

TWO LOCAL PUPILS. THIS COUPLE GENERALLY ENTER AT THE SAME TIME.

ELLEN DOBSON, CLAYTON-LE-MOORS,
WHO WAS QUITE OVERJOYED WITH HER RESULT.

ELSIE BAINES,

WHO GAINED THE HIGHEST NUMBER OF MARKS
FOR THE CHRISTMAS EXAMINATION.
SHE IS THE YOUNGER SISTER OF

MISS JENNIE BAINES,

WHO IS PREPARING FOR A VERY HIGH EXAM.

BERTHA CLEGG,

DAUGHTER OF MR. FRED CLEGG, THE POPULAR
BARITONE. A CERTIFICATE GAINED
IN THE QUICKEST TIME.

— PIANOS ARE UNDOUBTEDLY PLAYING A
PROMINENT PART. WEEKLY INSTALMENTS.
KEEP YOUR MONEY IN THE BANK.

Once more we admire the ingenuity with which Mr. —, the teacher, contrives to work in an advertisement of a local singer and a brand of pianoforte. And we like the nice distinction between Elsie and her grown-up sister Jennie, who is a Miss, with a Very High Exam. round the corner. The teachers in the Accrington district who prepare pupils for

examinations that are worth passing must feel (like little Ellen) 'quite overjoyed' when they see that Mr. — finds this L.C.M. certificate business so profitable that he is able to take advertising space equal to about a page of the *Musical Times*. Are they doing anything to open the eyes of the parents of the Florries and Jennies, and to persuade them to keep even more of their money in the bank?

Cyril Scott's ballet, 'The Dream of the Piper in the Desert,' has been produced with great success at Vienna. The work was first heard in London in 'Charlot's Revue,' under the title of 'Karma.'

Dr. R. S. Thatcher has been appointed music-master of Harrow School, in succession to Dr. Percy Buck, who retired recently. Dr. Thatcher has for some years held a similar post at Charterhouse.

We are constantly being asked by would-be composers as to suitable courses of self-instruction and correspondence lessons. The method modestly hinted at in the following advertisement from a Los Angeles newspaper is so comprehensive that we bring it to the notice of aspirants:

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Café Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer.

We are astonished to hear that jazz composers have at their disposal no fewer than six hundred and eighty-four syncopated effects. The fact leads us to hope that some day we may hear the other six hundred and eighty-three.

New Music

'Egdon Heath' (Homage to Thomas Hardy). By Gustav Holst. Op. 47. (Full Score.) Novello.

The choice of subject is characteristic of the Holst of to-day. It is a type of heath that has probably never before attracted composers. With a Blasted Heath much may be done; a Hampstead Heath almost takes charge of a composer's pen; and a heath, a-quiver with summer and alive with bird-song and bees, is easy game. Egdon Heath sets a problem: 'A place . . . neither ghastly, hateful, nor ugly . . . like man, slighted and enduring . . . colossal and mysterious in its swarthy monotony.' Little call for shattering climaxes here, so the orchestra is merely normal, with four of the eleven brass instruments cued in and dispensable. A large body of strings is asked for, however—not for power, but for *divisi* purposes. A heavily-underlined note points out that the difference between *p* and *pp* should be clearly marked; and there is a further injunction that 'the muted brass are not to accent any notes or force the tone.'

The piece steps out mysteriously:

Ex. 1. *Adagio.*

Bassl con sord.

Fl.

Fag.

Viola. *pp*

Vi. 2. *pp*

&c.

The double-bass phrase is treated by all the strings in nine parts, *p* and *pp*. A quickening of pace leads to a *Poco allegro* section, which opens with a passage for violins, wavering in movement and vague in harmony. This forms a persistent undercurrent to development, by the wind, of the theme stated by oboe:

Ex. 2.

Ob.

Vi. I. II.

&c.

A climax is followed by an impressive passage for trumpets, trombones, and tuba, foreshadowed in the *Poco animato* about twelve bars from the start:

Ex. 3.

Trombe.

Tromboni I., II.

Tromboni III., Tuba.

p legato

&c.

The opening two bars of the first trombone part play an important rôle subsequently. There are some typical Holstian pedal points—long-held string notes, against which *pp* wood-wind fourths in remote keys impinge, quiet but remorseless. A very striking moment is that in which a long ascending whispered scale by the strings leads to a resumption of the opening double-bass phrase, with the strings divided into ten parts. The piece ends in the atmosphere of mystery with which it began, the double augmentation of the little trumpet figure (first heard in semiquavers in bar 2 of Ex. 2), with tone reduced to vanishing point on a single high note, suggesting a final glance over the waste to the horizon—a good example of musical perspective, which will not be missed by those who can see as well as hear with their ears:

Ex. 4.

Trombe.

Cl.

Vi.

Str.

mf

pp

This review is written before there has been an opportunity of hearing the work. Its effect cannot well be realised mentally, or on the keyboard, so dependent is it on a delicate adjustment of quiet orchestral timbres. But even a study of the printed page gives one an impression of space and remoteness not often attained by musical means. The aspect of nature with which it deals is more usually and easily depicted by the painter or writer than by the musician.

A work that so faithfully reflects the 'slighted and enduring' may take no audience by storm. But it evokes, with singular success, an unusual mood; it is a fitting tribute to Hardy (made, *nota bene*, not since Hardy's death, but many months ago, as the result of a visit to the author); and it gives us the essence of Holst. On these three grounds it will, we think, be prized. It is not everybody's music; but, then, Egdon Heath is not everybody's terrain. There will always be more passengers for Hampstead.

Last month we drew attention to what appeared to be an error on the part of our reviewer, W.R.A., in saying that Alec Rowley's unison song 'The Policeman' was published by Winthrop Rogers. W.R.A. was right after all. There are two songs called 'The Policeman' by Alec Rowley, one for trebles in unison published by Winthrop Rogers, and the other for two-part treble chorus issued by Novello. If the composer intends to add still further to the force we hope he will reduce the chance of confusion by giving the divisional letter and number.

[We are obliged to hold over other reviews of new music.—EDITOR].

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS

Lectures will be given at the College, on Tuesday, May 15, as follows: At 3 p.m., by Dr. W. H. Harriss, M.A., F.R.C.O. (organist of New College, Oxford), on 'General Points to be observed in Choir Training'; at 6.30 p.m., by Dr. Ernest Bullock, F.R.C.O. (organist of Westminster Abbey), on 'Anglican Chanting.' Admission free. The Choir Training Examination will be held on Wednesday, May 16.

CARDIFF.—An organ recital will be given in the Windsor Place Presbyterian Church on Tuesday, March 27, by Dr. Henry G. Ley, M.A. (Precentor of Eton College). Full particulars may be obtained of Mr. Joseph Morgan, M.Mus., F.R.C.O., University College, Cathay's Park, Cardiff. Admission free; no tickets required.

H. A. HARDING (*Hon. Secretary*).

SOUTHWARK CATHEDRAL

The organ is in need of repair and improvement, the cost being estimated at about £4,000. Southwark Cathedral has for some years played a prominent part in the musical life of London, and it is hoped that the many who attend the excellent Special Music Services there will repay a little of their debt by sending a contribution, however small, to the Precentor, The Rectory, Sumner Street, S.E.1. At the Special Music Service on March 17 the 'St. Matthew' Passion will be given.

LONDON SOCIETY OF ORGANISTS

At the annual general meeting the five vacancies on the Council were filled by the election of Miss Lilian Coombes, Mr. G. H. Heath Gracie, Dr. George Oldroyd, Mr. Albert Orton, and Mr. Edward Watson. There were eleven candidates. The President for 1928 is Mr. Percy Baker. The meeting was preceded by an organ recital at St. John's Church, Wilton Road, by Mr. W. Wolstenholme.

Dr. Alfred Hollins gave his sixteenth annual recital at Clapton Park Congregational Church, on February 7, when his programme included two duets for pianoforte and organ (a Liszt Hungarian Fantasia and Mendelssohn's Capriccio Brillante), in which Mr. H. L. Balfour played the organ. His organ solos included a Bach Prelude and Fugue and his own Cantilène and 'Maytime' Gavotte. Mr. Roy Henderson sang songs by Parry, Bairstow, Henschel, &c.

Bach's cantata 'Sing we the Birth' received what was probably its first performance in Canada at St. Paul's Eastern United Church, Ottawa, on January 8, and attracted a large audience. It was preceded by a Bach recital given by the organist and choir-master, Mr. F. D. Wellington, whose programme included a group of Chorale Preludes. Report speaks well of the performances all round.

Dr. Alfred Hollins gave a recital at Victoria Hall, Hanley, a few weeks ago, playing the 'St. Anne' Fugue (with the 'great' G minor as an encore), his own 'Maytime' Gavotte and Toccata, the 'Tannhäuser' Overture, and an improvisation on 'Three Blind Mice' ('Loch Lomond' and 'Auld Lang Syne' being worked in). Mr. Leon Forrester joined Dr. Hollins in pianoforte and organ duets—an early Capriccio of Mendelssohn's and the recitalist's own Polonaise.

'Israel in Egypt' was performed by the City Temple Choral Society on February 18, conducted by Mr. Allan Brown, with Mr. G. D. Cunningham at the organ. The soloists were Miss Dorothy Robson, Miss Beatrice Ashton, and Mr. Ben Morgan. The Society will sing 'The Dream of Gerontius' on March 17, at 3 (soloists, Miss Margaret Balfour, Mr. Andrew Clayton, and Mr. Samuel Dyson).

The sixth annual Barclay's Bank service was announced to take place at St. Michael's, Cornhill, on February 23, when the music was to include Bach's 'Sleepers, wake!' and Charles Wood's Motet for double choir, 'Great Lord of Lords,' sung by the Barclay's Bank Choir, under the direction of the honorary conductor, Mr. Herbert Pierce, with Dr. Harold Darke at the organ.

Messrs. Harrison & Harrison have recently built an organ for Tamworth Parish Church, at a cost of £4,500. The new instrument (a three-manual of thirty-two speaking stops) replaces that built by Green in 1792. Mr. G. D. Cunningham gave the first of a series of recitals. The choir and local choral society sang 'The Hymn of Praise.'

Preparations for the Free Church Choir Union Festival (Crystal Palace, June 30) are well in hand. The secretary, Mr. Arthur Berridge (151, Chamberlayne Road, N.W.10), will be glad to hear from choirmasters who have not yet arranged to participate.

Bach's cantatas 'My spirit was in heaviness' and 'The Lord is my Shepherd' were sung by All Saints', Bradford, Choir at its fifth Bach concert on February 15. Mr. Charles Stett conducting, and Mr. Norman Strafford accompanying.

Mr. Edwin H. Lemare is about to pay a long visit to England, and will be available for recital engagements during July, August, and September. Letters may be sent to him, c/o Messrs. Novello, 160, Wardour Street, W.1.

A special choir of a hundred has been formed from the congregation of Holy Trinity Church, Tulse Hill, for the purpose of singing the 'St. Matthew' Passion in Holy Week.

Messrs. J. W. Walker are building new organs for St. Michael's, Eastbourne, and Christ Church, North Finchley—both three-manuals.

Mr. Herbert Hodge will give a recital of the test-pieces for the R.C.O. July examination at St. Stephen's Wallbrook, on March 9, at 1.10.

The annual performance of the 'St. Matthew' Passion at St. Paul's Cathedral will take place on April 3, at 6.

RECITALS

Mr. Reginald Moore, St. Saviour's, Leeds—Prelude and Fugue in G minor, *Bach*; Choral in A minor, *Frank*; Passacaglia, *West*; Prelude in G, *Bairstow*.

Miss Lilian Frost, Wallasey Town Hall—'Festival March,' *Lemare*; Toccata in F, *Bach*; Rondino, *Wolstenholme*; Finale, Symphony No. 1, *Verne*.

Mr. E. J. Duckett, St. Mary's, Slough—'St. Anne' Fugue, *Bach*; Sonata No. 5, *Rheinberger*; Concerto No. 5, *Handel*.

Mr. H. W. Jones, All Saints', Peckham—Prelude and Fugue in C minor, *Bach*; Allegretto Grazioso, *Hollins*; Two Chorale Preludes, *Karg-Elert*.

Dr. Thomas Keighley, Whitworth Hall, Manchester—Sonata No. 3, *Mendelssohn*; Final in B flat, *Frank*; Toccata in A minor, *Reger*; Mass for organ and 'Evocation à la Chapelle Sixtine,' *Liszt*; 'Versets des Psaumes,' *Dupré*.

Mr. W. A. Roberts, St. Luke's, Southport—Toccata and Fugue in D minor, *Bach*; Variations Poétiques, *Englefield Hull*; Fantasia, 'In Varying Moods,' *Roberts*. Mr. George C. Gray, St. Mary-le-Tower, Ipswich—Sonata No. 2, *Mendelssohn*; Adagio, *Widor*; Prelude, 'Bryn Calfar,' *Vaughan Williams*.

Dr. Henry Ley, Eton College—Fantasia and Fugue in G, *Parry*; Fugue on BACH (No. 5), *Schumann*; Finale, *Frank*; Toccata-Prelude on 'Pange Lingua,' *Bairstow*; Concerto in G minor, *Handel*; Fantasia on 'Aberystwyth,' *Ley*.

Mr. W. Wale, St. Mary-the-Virgin, S. Benfleet—Pastorale, *Frank*; Toccata and Fugue in D minor and Pastorale, *Bach*.

- Mr. F. C. J. Swanton, SS. Philip & James, Booterstown—Prelude and Fugue on BACH, *Liszt*; Grave (Symphony No. 5), *Widor*; Grand Fantasia in F minor, *Mozart*.
- Mr. J. A. Shaw, St. Luke's, Southport—Sonata No. 3, *Mendelssohn*; Communion, *Vierne*; Symphony No. 4, *Widor*.
- Mr. F. J. C. Dalrymple, Canton Parish Church, Cardiff—Passacaglia, *Bach*; Fantasia in E, *Wolstenholme*; Finale, Symphony No. 6, *Widor*.
- Dr. G. S. Holmes, St. John's, Upper Norwood—Phantasie (Sonata No. 13), *Rheinberger*; Scherzo in A flat, *Baird*; 'The East Wind' and 'The West Wind', *Rowley*; 'Scenes on the Wye', *Frederic H. Wood*.
- Miss Edna Howard, Wallasey Town Hall—Prelude and Fugue in G, *Bach*; Concert Fantasia on 'Hanover', *Lemare*; Sposalizio, *Liszt-Lemare*; Carillon, *Vierne*.
- Mr. C. S. Richards, Hexham Abbey—Toccata in C, *Bach*; Overture to 'The Magic Flute', *Mozart*; Choral Improvisation, 'Der Holle Pforten sind zerstört', *Karg-Elert*.
- Mr. Francis W. Sutton, St. Michael's, Cornhill—Sonata No. 1, *Mendelssohn*; Andante (Sonata No. 4), *Bach*; Marche Héroïque, *Saint-Saëns*.
- Mr. H. Percy Richardson, Town Hall, Leeds—Chorale Prelude, 'Jesu, Joy of man's desiring', and Fantasia and Fugue in C minor, *Bach*; Marche Héroïque, *Saint-Saëns*.
- Mr. J. Harold Makinson, Wesleyan Church, Ambleside—Pastorale, *Franck*; Sonata No. 6, *Rheinberger*; Fantasy on two Christmas Carols, *John E. West*.
- Mr. P. Ratcliffe, St. James's, New Mills—Cradle Song, *Harvey Grace*; Fantasia and Fugue in G minor, *Bach*; Evening Song, *Baird*; Prelude and Fugue in F sharp minor, *Buxtehude*; Introduction and Fugue from Sonata, *Reubke*.
- Mr. Frank Wright, St. Botolph's, Aldersgate, E.C.—Sonata No. 14, *Rheinberger*; Pastorale in F, *Bach*; Finale (Symphony No. 6), *Widor*.
- Mr. Arthur E. Watts, St. Clement, Near Eastcheap—Sonata No. 2, *Mendelssohn*; Pastorale, *Franck*; Chorale Prelude on 'Christe Redemptor Omnium', *Parry*.
- Mr. L. M. Jones, St. Lawrence Jewry—Prelude and Fugue in G, *Bach*; Carillon, *Soverbutts*; Pean, *Harwood*.
- Mr. Eric Brough, Lewisham Congregational Church—Idyll, 'The Sea', *H. Arnold Smith*; Pièce Héroïque, *Franck*; Prelude and Fugue in G minor, *Dupré*; Four Chorale Preludes, *Bach*.
- Mr. Mervyn Williams, Stephenson Street Congregational Church, N. Shields—Prelude and Fugue in F minor, *Bach*; Prelude on 'St. Mary', *Charles Wood*; 'Chorus Magnus', *Dubois*; Psalm-Prelude No. 3, *Howells*.
- Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—'Deuxième Légende', *Bonnet*; Overture to 'Admeto', *Handel*; Prelude and Fugue in D minor, *Bach*; Three Pieces, *Niels W. Gade*; Allegro (Symphony No. 6), *Widor*.
- Mr. C. Spencer Heap, at St. Ann's, Manchester—Overture to 'Saul'; Sonata in F sharp minor, *Rheinberger*; Chorale, 'Jesu, Joy of man's desiring', *Bach*; Allegro Fugato, *Stanley*.
- Mr. Arthur E. Watts, St. Dunstan-in-the-East, E.C.—Preludio (Sonata No. 7), *Rheinberger*; Pastorale, *Franck*; Introduction and Toccata, *Walond*; March on a Theme of Handel, *Guilmant*.

APPOINTMENTS

- Mr. Allanson G. V. Brown, organist, St. Oswald's Parish Church, West Hartlepool.
- Mr. A. B. Church, organist, St. Mary's, Stratford-le-Bow.
- Mr. Harold E. Marriott, choirmaster and organist, Hope Parish Church, Derbyshire.

The League of Arts fixtures for the five Saturdays in March will be (in the order named) a song recital by Bertha Steventon and Keith Falkner; a chamber concert by the Pirani Trio; a song and pianoforte recital by Sybil Cropper and Reginald Paul; a concert by the Audrey Chapman Orchestra, conducted by Frank Bridge; and a song and pianoforte recital by Sumner Austin and Harold Craxton. Admission is free, but you are expected to buy a sixpenny programme.

Letters to the Editor

THE ETHICS OF BORROWING

SIR,—Lest this correspondence should become unintelligible to any of your readers who have not followed it closely in its earlier stages, I will, if you will allow me, return to the complaint of my letter which initiated the correspondence.

The complaint is a double one—against a principle and against the practice of that principle.

The principle is that one may take the work of a brother author without acknowledgment; it is laid down in the Preface to Dr. Eaglefield Hull's 'Music: Classical, Romantic, and Modern,' in the following words:

'This book I have made for my own pleasure; I have taken stones for my walls, and tiles for my floors, wherever good material came to hand, without always troubling to acknowledge it when the lifting is as apparent as the use of the stones and columns from Hadrian's Wall by the church-builders of Northumberland. Such an adaptation of warlike material to peaceful ends I hold entirely justifiable.'

This seems explicit enough, but Dr. Hull has, in answer to my complaint of it, given a surprising interpretation. This is, he says, merely 'a playful introduction,' and is 'intended to cover any omissions of acknowledgments that may have occurred *unintentionally*.' Your readers must judge for themselves whether it will bear such an interpretation. I myself have never yet been able to grasp the meaning in such a connection of 'adaptation of warlike material to peaceful ends,' but the words 'without always troubling to acknowledge it' have seemed to me quite unambiguous—very novel, and very objectionable.

(You will recall that in your January issue Dr. Hull said of the extract given above, 'Mr. Scholes has deliberately omitted the qualifying phrase. In the same issue I stated that in my copy of the book there *was* no qualifying phrase. To this Dr. Hull has not troubled to reply, so we may, I think, assume that this was just one of his little slips. But he should be careful before making charges of ill faith. The words 'deliberately omitted' are very brutal, and should, I feel, either be substantiated or withdrawn.)

The first example that I offered of taking 'good material . . . without always troubling to acknowledge it' was a very important passage from Mr. Frank Rutter's 'Evolution in Modern Art,' a passage that one may call 'epoch making,' since in it Mr. Rutter was the first (as he claims, I think rightly) to reveal the underlying 'concrete' basis of some of the modern 'abstract' Expressionist painting. I gave the passages in parallel columns, and your readers must have formed their own opinions as to the origin of Dr. Hull's passage. Mr. Rutter's own view was expressed in a letter in your last issue, and it will have been noticed that he emphatically desires to be credited with the authorship of the passage in question—apparently obstinately refusing to accept the convenient *new* principle that one may quote 'good material . . . without always troubling to acknowledge it,' so clearly laid down in Dr. Hull's now famous Preface.

I really think Dr. Hull will have to reconsider that principle. Authors who have spoken to me seem to hold a very conventional view on the practice 'taking' and 'lifting.' It is sad, but they *will not* accept this Early Christian idea of 'having all things in common.' Indeed, Dr. Hull is, so far as I know, literature's only Early Christian—and even of that I am in a little doubt, since it is not made quite definite in his Preface that he freely throws his own book into the common stock.

I now pass momentarily to a tiny point. In your January issue Dr. Hull referred to Sir Michael Sadler's 'Spiritual Harmony.' In your February issue I pointed out that he must mean *Kandinsky's* 'Spiritual Harmony,' translated by Sir Michael Sadler's son. To this, in the same issue, Dr. Hull replies:

'In my reply last month, my confusion of the Sadlers (father and son, despite the pen-name change) was a "pen-slip" due to haste. The father possesses the picture and the son wrote the long and brilliant preface for the English translation of Kandinsky's book.'

That pen-slip is, however, obviously more than a confusion of 'the Sadlers, father and son.' It credits the foundational work on Expressionist painting, written by the greatest exponent of that type of painting, to an English translator. How does it strike your readers? Is Dr. Hull very candid about these little matters? The impression I get is that when he spoke of 'Sir Michael Sadler's "Spiritual Harmony"' he certainly meant *some* Sadler and had forgotten Kandinsky. But he ignores that point. However, the last thing I want in this letter is to appear severe.

I now approach the great Sabanief-Pring question! I have abundantly shown, by the use again of parallel columns, that Dr. Hull has drawn a very large part of his Scriabin matter direct from Mr. Pring's unpublished translation of Sabanief's book on Scriabin, which book Mr. Pring translated at my own request (I have not stated this before, but now do so), and of which I have a typescript on my files. In explaining my knowledge of the existence and character of this translation, I stated, 'For many years I have had a friendly business arrangement with Mr. Pring, whereby he should give me the benefit of his abundant and scholarly translations from the Russian.'

To this Dr. Hull replies, 'Splendid! I also have had, for many years, "a friendly business arrangement with Mr. Pring, whereby he should give me the benefit of his abundant and scholarly translations from the Russian."'

To that statement I should imagine Mr. Pring will himself wish to reply, as also to the statement 'I told Mr. Pring that I was quoting from Sabanief's work,' but any reader may test for himself my statement that Mr. Pring's name is nowhere mentioned in Dr. Hull's book.

I do not know what Dr. Hull means by the assertion 'Mr. Scholes does not even quote me correctly,' but no doubt you will offer him an opportunity of justifying this charge. It may be that some little word has gone astray in my writing, or my typist's copying, or your printing, but if so I am unaware of it, and I can at least say that I have striven to do Dr. Hull the justice of repeating him, not merely amply, but also accurately. However, we cannot all be masters of the art of quotation.

As for the charge that I 'must know it is not "a matter of public interest," but of private business,' it has been pointed out to me that this may possibly be a touch of that 'playfulness' which Dr. Hull says inspires his Preface, and may have reference to the fact that I am myself an author. If this is so, I would remind Dr. Hull that I was applying my parallel column method to his work at a date when nothing the two of us had ever published could, by any stretch of the imagination, be described as competing—in a review of his translation of Mr. Calvocoressi's 'Moussorgsky' which appeared in the *Music Student* for February, 1920.

Strange as it may appear to Dr. Hull, there are some of us who do consider the Ethics of Book-Making a subject of 'public interest,' and who would (to quote the conclusion of my last letter to you) like to see 'the never-resting activity of Dr. Hull as author, translator, and editor, directed in the best possible way.'

The fact that Dr. Hull's 'sales went up perceptibly' after last month's letter in the *Musical Times* does not surprise me. I can readily imagine that after the appearance of my two letters members of the Authors' Society have rushed to Messrs. Dent's sales counter, muttering the anxious question, 'Where do I come in?'

And now, out of pure friendship for Dr. Hull, I have fallen in with the wish that closes his last letter—'I hope that he will keep the ball rolling for me.' But how long is it to roll? It would save my time and relieve your columns if Dr. Hull would frankly say, 'Peccavi.'—Yours, &c.,

PERCY A. SCHOLES.

SIR,—As a peaceable man whose only desire is to 'cultivate his garden' (or allotment), I am very loth to join in the fray, but can hardly look on idly whilst Mr. Scholes does battle on my behalf.

Dr. Eaglefield Hull's reply to Mr. Scholes's letter in your February issue is not altogether in accordance with the facts, and is liable to give a wrong impression of the state of affairs.

Briefly, this is what happened: Dr. Hull had occasion to write to me in February, 1927, on another matter, and in the course of his letter he remarked: 'Some time ago I think you sent me a MS. of Sabanief's book on Scriabin. I tried one or two publishers for you then with little success, but I certainly think this book ought to appear in English and that we might have another try to get it published somewhere or other. I used some of the matter from the chapter on "The Orphic Path" in a forthcoming book of mine on Music (which I will let you see), in the hope it would recreate some interest in Scriabin again.'

I replied that I could not understand how he came to see the MS., as, to the best of my belief, it had been submitted to the Oxford University Press only. (In this I was wrong, as will appear later on.)

Dr. Hull's next letter informed me that he could not remember just where the MS. came from, but that he was very much taken with the work, and tried one or two publishers with it. He went on to say: 'I know that I took a few notes of a chapter which specially attracted me, called "The Orphic Path."' He suggested further that some one else might possibly have sent him another translation, though he thought it very unlikely. On this point Mr. Scholes's quotations in your February issue seem conclusive.

The subject was then allowed to drop, and was not mentioned again until an advance copy of Mr. Scholes's letter resuscitated it.

It will be noted that Dr. Hull did not say, 'I am using' or 'May I use?' but 'I used' and 'I will let you see the book.' I therefore assumed that it was already in the press, and that it would contain the customary acknowledgment of the source of the author's quotations; and as I had no objection to being quoted, subject to the usual conditions, I did not refer to the matter in writing to Dr. Hull.

Through an oversight the book was not sent to me, and when I did see a copy after publication I was surprised to find that it contained no reference to the translator, and that instead of 'a few notes,' extensive use was made in the Scriabin chapter of my version of Prof. Sabanief's book. Much of the material did not appear in the form of quotations, but was so woven into the text as to make it impossible to say, without collation, what proportion of it belonged to Dr. Hull and what to Prof. Sabanief.

In a letter to me, dated January 18, Dr. Hull has suggested two explanations of his lapse: (a) 'Had I given the matter a moment's thought, of course I should have been only too glad to have mentioned your name'; and, a few lines lower down, (b) 'The omission of your name was probably due to my doubt as to where the MS. came from.'

With regard to publishers my memory played me false. Not long ago I unearthed the following letter from Messrs. Dent, dated July 1, 1925: 'Acting on the advice of our musical adviser, we have decided not to make an offer for the publication of "Scriabin."'

In Dr. Hull's reply to Mr. Scholes's letter he says: 'I have already approached six publishers on Messrs. Sabanief's and Pring's behalf.' I can account for two—the Oxford University Press and Messrs. Dent—and it would be interesting and useful to me to know the names of the other four. Dr. Hull's efforts on my behalf, for which I am grateful, were made without my knowledge and, as already stated, I do not understand how the MS. came into his hands. He himself has forgotten who sent it to him originally, but 'thinks it may have been some literary agent, but Mr. Foss sometimes hands things on.' In any event I cannot suppose that a publisher who submitted a MS. for an expert's opinion would approve of his borrowing from it for purposes of his own. In my case, except as a question of principle, it is of small consequence, but the practice

might be indulged in to such an extent as seriously to prejudice an author's property in his manuscript.

Whilst my business relations with Dr. Hull have always been pleasant, they are of a comparatively recent date and cannot be compared with my long and intimate friendship with Mr. Scholes, whom I have known for upwards of fifteen years. I have not even had the pleasure of meeting Dr. Hull, and our intercourse has been confined to occasional correspondence concerning articles and books submitted for his editorial consideration. In this respect I take it that I am on an equal footing with other translators, which is a very different thing from my understanding with Mr. Scholes.

In justice to Dr. Hull I must add, that with his letter of January 18 he sent me an inscribed copy of 'Music,' as the best atonement I can make of my lateness in letting you see what passages I was using, and also undertook that my name should appear in the third edition.—Yours, &c., S. W. PRING.

287, Onslow Drive, Glasgow, E.

SIR,—You have kindly sent me a proof of Mr. Pring's letter. My only comments are: (1) The MS. of Sabanief's 'Skryabin,' translated by Mr. Pring, was submitted to the Oxford University Press on his behalf by Mr. Percy Scholes, but was not accepted for publication; (2) it was never sent either by me or by my office to Dr. Hull.—Yours, &c.,

HUBERT J. FOSS

(Musical Editor, Oxford University Press).

[Dr. Eaglefield Hull writes: 'Thank you for letting me see the proofs of Mr. Scholes's and Mr. Pring's letters. The latter clears up many of the points raised. I should merely like to emphasise the fact that the Sabaneev MS., like many others (alas! about two a week), did not reach me from a publisher's, but from a private source; that it was of my own goodwill that I endeavoured to find a publisher for Mr. Pring (he was doing other work for me at the time); and that Messrs. Dent's letter was merely their formal declining of the work, after discussing costs, possible sales, &c. Mr. Scholes has now fallen back on merely repeating himself; and life is too short and too valuable for me to spend any more time in correcting his many inexactitudes, mauled quotations, mis-spellings, and curious claims to Russian rights. I must leave that to my friend Mr. Sabaneev, if he thinks it worth while. Or I am afraid that poor Mr. Scholes must now keep the ball rolling all by himself.']

[We comment on this correspondence in 'Occasional Notes.'—EDITOR.]

A QUESTION OF AGENT

SIR,—On p. 62 of your issue dated January, 1928, you publish a letter from the hon. general secretary of the Royal National Eisteddfod of Wales, the wording of which is calculated to cause misapprehension in the minds of your readers, and we draw attention to the fact that the mention of our name, in the list of subjects, as being agents for the firm of Breitkopf & Härtel, was made without our knowledge.

We have never represented ourselves as being agents for the firm in question.

Trusting you will give equal prominence to this letter.—Yours, &c., J. & W. CHESTER, LTD.
11, Great Marlborough Street, W.1.

GOUNOD'S 'PETITE SYMPHONIE'

SIR,—Your critic 'F. B.' does me a grave injustice when he suggests that I included Gounod's 'Petite Symphonie' in the programme of my first chamber concert, simply on account of the composer's 'name.' I did nothing of the sort. I never choose for performance works I do not know, and in this case my choice must be attributed to my bad taste rather than to my ignorance. But then my admiration for Gounod does not begin and end with 'Faust'; nor does my knowledge of his works.—Yours, &c., GERALD M. COOPER.
18, Upper Cheyne Row, S.W.3.

[Many Letters are held over.—EDITOR.]

Will the correspondent, 'Sans Diplome,' kindly forward his address? A letter awaits him.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Amateur pianist (lady) wishes to meet violinist for mutual practice. S.W. district.—H. C., c/o *Musical Times*.

Vocalist (lady) wishes to meet lady pianist for mutual practice. One evening a week. Must be a good sight-reader.—Miss D. BARNETT, 13, Venetia Road, Finsbury Park, N.4.

Pianist and 'cellist wish to meet violinist for mutual practice. Good library.—C. N., 'Whittlesey,' Sutton Lane, Heston, Hounslow.

Amateur contralto wishes to meet accompanist for mutual practice. Hackney district or near.—L., c/o *Musical Times*.

'Cellist (lady) wishes to join trio or quartet for mutual practice. Amateur.—T., 31, Maxilla Gardens, N. Kensington, W.10.

Violinist wishes to meet accompanist for mutual practice. Walthamstow district.—C. R., 26, Ulverston Road, E.17.

Pianist (lady) wishes to meet singer (or violinist) for accompanying and practice. Walthamstow.—K. L. M., c/o *Musical Times*.

Pianist (lady) wishes to meet lady violinist for mutual practice. S.W. district.—M. B., c/o *Musical Times*.

Pianist and 'cellist wish to meet capable violinist with a view to forming a trio. Croydon and Thornton Heath districts.—ALBERT STEEL, 13, Wharfedale Gardens, Thornton Heath, Surrey.

Young lady, taking L.R.A.M. at Easter, wishes to meet another lady with view to practice in 'touch' questions and other practical work. N.W. London.—W. O. S., c/o *Musical Times*.

'Cellist and pianist (amateurs) wanted to complete small orchestra. Excellent ensemble practice.—C. Y. F., 113, Gospatrick Road, N.17.

Violinist (young lady or gentleman) wanted for mutual practice of standard works. Also 'cellist for pianoforte trio. W. London.—ARCO, c/o *Musical Times*.

Contralto used to part-singing wishes to join a quartet for mutual practice. Good sight-reader.—A.L.C.M., c/o *Musical Times*.

Young lady wishes to meet another student taking L.R.A.M. for pianoforte, with whom she may talk and exchange notes on the 'Form and Teaching' paper.—M. E. C., c/o *Musical Times*.

Lady pianist, recent L.R.A.M., wishes to meet other instrumentalists for further study and practice in accompaniment. London or N.W. district.—M. C., c/o *Musical Times*.

Flautist, expert orchestral player, wishes to join good small amateur orchestra. London district.—CLEF, c/o *Musical Times*.

Sixty Years Ago

From the *Musical Times* of March, 1868:

CORRESPONDENCE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Several paragraphs having appeared in the public papers announcing that the Royal Academy of Music is about to close, I beg to state that the Institution will open its summer session, as usual, on the 9th March, with an increase in the number of its students. May I request that you will insert this in your valuable paper, and oblige,

Your obedient servant,

WILLIAM STERNDALÉ BENNETT, *Principal*.

Royal Academy of Music,
17th February, 1868.

Sharps and Flats

For goodness sake, when I am off the stage do not think of me as a tenor! . . . —*Rudolf Laubenthal.*

I am looking for the contralto singer who will be my successor. She must be the contralto . . . —*Ernestine Schumann-Heink.*

British audiences are the most faithful in the world. Once they have acclaimed you a favourite, you are made. They never change. Old age does not cool their ardour or their fidelity. They clap an artist when he is old just as did their fathers when he was young. —*Ignaz Friedman.*

When Honegger imitates a locomotive, as in his 'Pacific 231,' he leaves art aside. To hear a locomotive I go to a railway station. —*Vincent d'Indy.*

If d'Indy's idea were widely applied, one could go down to the beach and hear the sea without listening to it depicted tonally by well-known composers, including d'Indy himself. No locomotive ever sounded like Honegger's imitation. Take any engineer to hear 'Pacific 231,' and ask him. Honegger seems to have given d'Indy a cinder in his eye. —*Leonard Liebking.*

In a song of Schubert or Brahms the accompanist does half the work; in some modern songs the singer may be thankful if he can get a word in edgeways. —*E. J. Dent.*

The question is constantly being asked, 'Are we a musical nation?' My answer to that is, 'Yes; but —.' —*H. C. Colles.*

[After hearing Prof. Theremin's music from the ether], 'Well, the violin is still a good instrument.' —*Rachmaninov.*

Our sense of delicacy prompts us to print this in small type: The eminent Sir Thomas Beecham, guest-conductor from London, had a horrible accident on the Carnegie Hall stand during his debut appearance . . . this gentleman is exceptionally animated in all his gestures . . . and just before the intermission by Jove if one of his braces didn't break . . . the tiled Bond Street raiment lost its classic lines for a few moments while Sir Thomas retired gracefully sidewise from the scene. —*Musical America.*

I felt rather uncomfortable for a few minutes, but everything passed off all right, and I saved my trousers. —*Sir Thomas Beecham.*

ROYAL ACADEMY OF MUSIC

One of the features of the students' organ recital in the Duke's Hall on January 30, was the accompanying. Only the organ was used, and the various songs and especially two 'cello pieces, which were interspersed among the solos, provided a searching test of the artistic merits of the performers. Generally speaking a high level was maintained during the afternoon. Mr. Colin Hampton-Smith is a promising 'cellist, and he played an Adagio by Tartini and a Bourrée of Handel's. The organ accompaniment by Mr. Owen le P. Franklin was ideal, the two tones blending with quite extraordinary charm. Mr. Leonard Tanner played Bach's Prelude in C in excellent fashion, and the Allegretto from Elgar's only contribution to organ music, the Sonata in G, Op. 7, was well given by Mr. Yelland Richards, although a little more weight in this scherzo-like movement would have added materially to the effect. Miss Valetta Jacopi sang the air, 'Thou, Lord, alone dost crown' (from the Cantata, 'Es wartet Alles auf dich'), in good style. She has a big voice, but uses it with restraint; she will be well advised, however, to watch very carefully her inclination to excessive vibrato. Like other vices it is easy to acquire and difficult to cure.

At the chamber concert on February 13 there were two or three features worth mentioning. Mr. Richard V. Aldridge is a blind student, but nothing daunted by his handicap is on a fair way to becoming a competent musician. He played Four Preludes—Scherzo, Reflections, Mazurka, and Finale—of his own composition. If I say he is a better composer than a pianist, it is not meant as disparagement of his playing, but praise for his Preludes, the fourth of which is distinctly an ambitious effort. Miss Dorothy Haigh, who

comes from Bradford, and earned high encomiums at the Blackpool Competitive Festival last autumn, sang two Bantock songs. She has a good voice, and is, in the best sense of the saying, a very promising young vocalist. Another singer, Miss Gwendolene Embley, from Blackburn, sang Bach's aria, 'O think on us with Thy compassion.' She was accompanied by pianoforte, two violins, viola, 'cello, double-bass, and oboe, and the performance was a good all-round effort. Miss Josephine Harrison (Liszt Scholar), a daughter of Mr. Evelyn Howard-Jones, the well-known pianist, played Bach's pianoforte Chromatic Fantasia and Fugue with much skill. This exceptionally good programme concluded with the Moderato and Tempo di Valse movements from John B. McEwen's 'The Jocund Dance,' which were appropriately played and greatly appreciated.

Our latest musical knight, Sir Edward German, is an old student of the Academy. It is a pleasure to announce that the R.A.M. Club is associating with the Music Club, and the two institutions will give a complimentary banquet at the Mayfair Hall on Thursday, March 29, to Sir Edward, to mark the honour conferred on him and on English music. The chairman on this interesting occasion will be Sir Edward's old friend, the late principal of the Academy, Sir Alexander Mackenzie.

The biennial competition for the Sterndale Bennett Scholarship, founded by subscription in 1872 as a testimonial to Sir William Sterndale Bennett, principal of the Academy from 1866 to 1875, will be held in April. This scholarship is open for competition in any branch of music, by male candidates who must be British-born subjects between the ages of fourteen and twenty-one years on the date of the competition, on or about Friday, April 27. The last day for receiving entries is Friday, April 13. F.

ROYAL COLLEGE OF MUSIC

Of the numerous concerts and recitals given during the month, two orchestral concerts may be specially noticed. At one of these the whole programme, with the exception of Mozart's 'Jupiter' Symphony, conducted by Dr. Malcolm Sargent, was in the hands of senior members of the Conducting Class, and included Bizet's 'Jeux d'Enfants,' Brahms's 'Academic' Overture, Beethoven's C minor Pianoforte Concerto, and Haydn's 'Cello Concerto in D. The other concert, given by the First Orchestra, was under the direction of Dr. Adrian C. Boult, newly restored to health and once more working at full speed. The chief items in the programme were Schubert's 'Unfinished' Symphony, de Falla's 'Nights in the Gardens of Spain,' and Debussy's Three Nocturnes (with female chorus). Both audience and orchestra were delighted to welcome Dr. Boult on his return, and excellent performances celebrated the happy occasion.

During the past month a new lecture scheme of considerable importance was successfully launched. It takes the form of a course of eight Saturday morning lectures for music teachers engaged during the week in the London County Council schools. The course aims at something more practical than is usually implied in the term 'lecture,' for it encourages those attending the lectures to make music for themselves as well as to listen to it. The scheme includes Psychology (Prof. Percy Buck), Aural Training (Mr. Basil Allechin), History of Music and Appreciation (Mr. H. C. Colles), the Organizing of Concerts for Children (Dr. Malcolm Sargent), and Class Singing (Sir Hugh Allen). In addition, short concerts with explanatory notes have been arranged, and also a choral and orchestral concert in which the members of the course will take part. At the opening lectures, parts of movements of Schubert's Quintet in C were played, and selections from Bach's 'Sleepers, wake' and Vaughan Williams's Fantasia on Christmas Carols were sung.

The first Patron's Fund rehearsal of the term, under Dr. Malcolm Sargent, was devoted to artists and conductors. By invitation of the Director, four past and present students of the Royal Academy of Music (two singers, a pianist, and a conductor) provided the programme. A crowded audience enjoyed the performances, which reached a high level, both actual and

potential, the most conspicuous being perhaps that of Mr. Arthur Fear, in the Credo from Verdi's 'Otello.'

The following awards have been made during the month: Violin Scholarship: Remo Lauricella. Operatic Exhibition: M. Vivian Lewis. Hopkinson Medals—Gold Medal: Leonard Isaacs; Silver Medal: Fredericka Hartnell; commended: Teresa Walters. George Carter Scholarships for organ and composition: J. P. Somers-Cocks, William H. Gabb, B. N. Mayer, E. H. Warr.

TRINITY COLLEGE OF MUSIC

The sudden death of Mr. Millward Hughes, chairman of the Birkenhead centre, is recorded with much regret. Mr. Hughes was elected an honorary member of the College in 1920, as a recognition of his services.

His many friends will learn with regret that Dr. Creser, the veteran examiner for the College, has now decided to retire from active work. Dr. Creser has been connected with the College for over thirty-six years. His work in the Colonies and in India made his name world-known as a most capable and genial examiner. It is interesting to record that Dr. Creser paid no less than fourteen visits to India, where he was able to establish the College examinations on the sound foundation they now enjoy. He has also conducted examinations in Australia, New Zealand, and South Africa. Dr. Creser has been for many years vice-chairman of the College Corporation and also a member of the Board. That he may be spared to enjoy his well-earned rest for a long time to come is the wish of all who knew him.

The annual dinner of the Corporation was held on February 16, under the chairmanship of Mr. W. W. Cobbett. An enjoyable evening was spent, musical items being provided by the scholars. The Rt. Hon. Sir A. Spicer proposed the toast of the College, to which Prof. J. C. Bridge (Chairman of the Board) replied. Among those present were Sir Wilfred Collet (an old student), Mr. Carte de Lafontaine, and others. The annual meeting of the College Corporation will be held on March 16.

Rehearsals are in active progress for the performance of 'Madame Favart' at the Scala Theatre on July 19, 20, and 21.

The following is the list of Colonial examiners for the current year: Mr. Adolph Mann, Australia; Mr. Albert Mallinson, China, Straits, Ceylon, and Australia; Dr. Vaughan Thomas, Australia and Tasmania; Mr. C. Egerton Lowe, Canada and New Zealand (N.I.); Dr. J. E. Borland, New Zealand (S.I.); Dr. C. Edgar Ford, South Africa; Mr. Anderson Tyrer, South Africa; and Dr. Alfred Mistowski, India, Egypt, and Palestine.

The usual orchestral concert will be held at Queen's Hall on March 17. The Grottrian Hall chamber music and choir concert takes place on March 29.

A pianoforte recital to students was given recently by Mr. Archy Rosenthal, and was highly appreciated.

THE OLD VIC. REOPENED

The Old Vic., made cleaner and more comfortable, but still retaining its early 19th-century look, reopened its doors on February 6. The refurbishing had taken some months. The chief alteration is the new sloping floor of the stalls and pit, which gives every one a good view. Nearly £30,000 has been spent.

The happiest spirit reigned at the reopening. Miss Lilian Baylis, the indomitable, had one of the nights of her life. The Old Vic. is her work. She is to be felicitated on it. There is a supposition that the Old Vic., with its 54. gallery, is exclusively the house of entertainment of the 'masses.' Its supporters in great part belong probably to a certain modest and intelligent section of the middle classes who have no use for the inordinately dear and inordinately silly entertainments of most of the West-End theatres.

Shakespeare is of course the mainstay of the Old Vic. Miss Baylis's Shakespearean productions are a cause for proper pride. The Old Vic.'s opera asks for rather more allowances. Opera is such a tall order, and the O.V. opera company sometimes attempts the impossible. It is rather

a question whether it would not be better advised to cultivate more light opera. The O.V. is the only London scene where Donizetti's 'Daughter of the Regiment' is ever to be witnessed. What a jolly piece it is, and what a success the company makes of it! And there are many neglected operas of that calibre.

Still, the policy being what it is—to present as well as possible every sort of opera, including the 'grandest' and most exacting—we will not quarrel with it. There is plenty to be said on that side.

'Carmen,' which opened the season, is a lightish kind of opera with special and formidable difficulties of its own. It is usually called a masterpiece. The critical spectator marvels at its occasional overwhelming masterliness, and laments that its authors had not the conscience and the skill to make of it truly and indeed the masterpiece it might have been. The unqualifiable stupidity of certain things! The way in which that poor marionette of a Micaela is dragged on and off the stage as though she were on wires! The inverisimilitude of the Toreador's comings and goings!

Great is the magic that makes the world oblivious of such childishness. And to all the ineptitude of the libretto and the music's inequalities is added an English translation that seems designed to impress this on the spectator: 'These people are not meant to be believed in! Opera is a form of Punch-and-Judy show, and should never have contact with human life. Nothing is to be expressed naturally, for opera is no relation of nature's.'

In the Waterloo Road the story of a soft-hearted young soldier who comes to grief through falling to a vixen's fascination might be credible enough. It is removed to a queer pinchbeck-and-sawdust world by an English such as has never been spoken by anyone and never written by anyone but libretto-translators. The lines simply bristle with artificialities and inversions.

'Come back' and 'go back' are banned colloquialisms. It is always, 'return.' 'I soon shall return,' coos Micaela. 'Return' is a word which in real life we address to nobody but the ticket clerk at the station. Carmen, the vixen of the gutter and the hedgerow, wants to say to José, 'What are you staring at now?' She has to sacrifice half the effect she has been at pains to make with her pretty wickedness by coming out with: 'At what dost thou now gaze?'

The Old Vic. audience is so keen on opera that it does not mind such things too much. But it is certain that the translation used by the B.N.O.C. is a great handicap to their 'Carmen.' The Puccini operas, likewise, are translated in this stilted fashion, which has all along been an obstacle to opera in English—for an English audience, if quick in nothing else, is quick to see absurdity.

The Carmen who was so clever as to make an effect in spite of this unnatural diction was Miss Enid Cruickshank. She gave a lively and engaging performance. One of her merits was to make no pretence that Carmen was a fine lady gone to the bad. Some of the Carmens one sees should be told to go home and read *Mérimée*. The more *Mérimée* were to shock them the better.

Miss Cruickshank knows a good deal about singing. She has not a very powerful voice, and is perhaps too aware of this. To spread the smaller vowels in the interests of volume is not a good method. Miss Cruickshank inclined to this in her more thoughtful moments, but when she threw herself into the drama and meant her words to be telling she was excellent. Grand scenes have often witnessed Carmens less effective than hers.

The best voice in the company was undoubtedly the tenor. Mr. Edward Leer has been appearing at the Old Vic. for some few years. We have our eye on him as a coming singer. If his José did not show all the advance that might have been expected, it is fair to remember that in the altered theatre the orchestra, which remains a small one, is deeper and less audible than formerly, and Mr. Charles Corri was, it seems, out of sight of the singers at times.

Mr. Leer has learnt a good deal about soft singing. It was a pleasure to observe his easy demeanour. No upper-chest breathing! His best tone, large and yet not loud, as grateful to the ear. He does not possess the art of

maintaining quality while increasing intensity. Often as he went up he pinched his tone. There was probably tremendous effort behind some of his higher *forte* notes, which for all that were not telling in the fullest way.

Such strictures are expressed because this José is a singer who may, if all goes well, become distinguished. He has many qualities, and the O.V. audience very naturally delights in him. Though a gigantic fellow, he has an easy stage manner. He never overdoes gesture, and yet with discreet facial play he never fails to maintain contact with the drama. In fact, some of the reality of the disastrous pair was truly expressed by this Carmen and José.

The chorus of women was excellent, notably in Act I; the men were less adequate. In the small parts were singers who had established friendship with the audience before—Miss Winifred Brady, Miss Nono, and Mr. Arnold Beauvais (who was a little too much like Don Quixote for this particular Spanish piece). Mr. Sumner Austin, who must have put in as much hard work in a variety of parts as anyone in the last few years, was the Toreador. Unfortunately, he still allowed an unruly tongue to muffle his tone. In the course of a page he would try half-a-dozen methods of production. He showed so willing that one felt one might expect him any day to discover the way to keep the tongue in its place, and so to release a fine voice. Mr. S. Harrison, a singer who is invaluable in the smaller comic parts (no one can match him as the gardener in 'Figaro'), was the smugglers' chieftain.

At the end of the opera, in a scene of high cordiality, Miss Baylis was presented on the stage with a portrait of herself, which is to hang in the theatre she has made famous. Unfortunately a jarring note was struck by Mr. Ben Greet, who not once but about twenty times appealed for an American millionaire to pay off the Old Vic's debts. It is detestable thus to go, hat in hand, begging from well-to-do neighbours. One Englishman, at least, felt humiliated during this long, repetitive, and undignified appeal. Miss Baylis's speech was delightful—femininely inconsecutive and sensible as you like.

HOLST'S 'EGDON HEATH'

CHELTEMHAM, FEBRUARY 13

Gustav Holst's native town is now (whatever it was not a few years ago) thoroughly awake to the distinction it has won through the composer of 'The Planets.' It brought off a good stroke by staging the first performance in England here, on February 13, of 'Egdon Heath,' which New York had heard the day before, and which London is to hear at the end of the month.

The concert was one of a new series organized by some of the leading musicians and citizens. The City of Birmingham Orchestra has been engaged for the series. Mr. Holst came down to conduct the new work. Dr. Adrian Boult conducted Schubert's C major Symphony.

'A place perfectly accordant with man's nature—neither ghastly, hateful, nor ugly; neither commonplace, unmeaning, nor tame; but, like man, slighted and enduring; and with singularly colossal and mysterious in its swarthy monotony.' So runs the quotation from 'The Return of the Native' on the score of 'Egdon Heath.' The world must not expect a symphonic poem with musical indications of Eustacia, the Reddeman, and the rest. Nor even a highly coloured landscape with storm and sunrise. Even Hardy's bonfires have been of no use to the musician. The piece is in fact not in the least literal.

It is a fairly brief piece of music, very spare, very concentrated, very quiet. Once again we have 'sensations rather than descriptions.' Holst has stared long over the Dorset scene, and has thought, as he stared, of the poet of the scene—Hardy, the simple, the deep, the disillusioned, the mystic. 'Egdon Heath' is the music in which his thoughts took shape.

The style of its expression is extraordinarily rarefied. It is to such a comparable work of an earlier period as 'Saturn' what Vaughan Williams's 'Pastoral' is to his 'London' Symphony. It will perhaps suggest a line drawing with a wash of colour. The certainty of the least touch is absolute. The mood of it is severe—neither dispirited, nor exuberant, but steady, attentive, stoical.

It will take time for this music to sink into the English musical public's consciousness. There is nothing in it to arrest an idle ear. For practical purposes it will be wise to associate it in concert-programmes with the irresistible Fugal Overture, as was done here. The Fugal Overture has hitherto not had justice done to it, owing to the lack of a suitable partner for it in a programme.

The performance here had good points, but the playing by the double-basses of the opening theme was not one of these. The Birmingham Orchestra contains some good players, and others less good. It needs more strings. Of course it is much that Birmingham should have a subsidized orchestra. The fact remains that the mighty and affluent city still has not a first-rate orchestra. Cannot Birmingham manage this?

C.

PURCELL'S 'KING ARTHUR' AT CAMBRIDGE

On February 14 and during the following days 'King Arthur, or The British Worthy,' described by its author as a dramatic opera by John Dryden and Henry Purcell, was produced at the New Theatre, Cambridge, by a company consisting entirely of dons and undergraduates and other residents of Cambridge. This was, it is claimed, the first real performance of the work since its original production in 1691, at the Dorset Garden Theatre, with Mr. Betterton and Mrs. Bracegirdle in the two principal parts. Many will remember the performance of the music at the Birmingham Festival of 1897.*

Its description as an opera is in a way misleading to 20th-century hearers. It is more in the nature of a Masque, and might without disrespect be called a revue. The dramatic and the musical parts are practically separate. There is a large supernatural element in the plot, and there is Merlin, who seems to have, as well as the heathen magician Osmond, a good deal of power over the spirits who also appear. And a good many of the episodes, as the final scene of the Pageant of the British Ocean and the famous scene of 'Winter in Frozen Countries,' have very little to do with the struggle between King Arthur and the heathen Saxons. The blindness of Princess Emmeline (a curious name for a serious opera) is also irrelevant. The scene, however, in which she recovers her sight shows that Dryden at least did not consider a certain amount of not too high comedy out of place in an opera.

Every musician knows that 'King Arthur' contains some of Purcell's most glorious music, but its full effect cannot be made when it is given on the concert platform divorced from the context. In dramatic appropriateness no less than in melodic beauty, 'Come, if you dare' and 'Fairest Isle, all isles excelling' are not inferior to any later operatic music, and the modernity of the Frost music is astounding, when we consider that it was written when Bach and Handel were six years old. Incidentally, it may be mentioned that the desired effect was—if I am not mistaken—produced on this occasion by causing half the strings to play without a *tremolando* and the other half with. These are, of course, the best known musical numbers in the work, but the *passacaglias* at the end and some of the choruses, especially 'Hither, this way,' deserve almost equal fame. Indeed, the whole score well merited the eulogy passed on it by Dryden himself, who said in his letter to the Marquis of Halifax, prefixed to the opera: 'There is nothing better than what I intended, but the music, which has since arrived in greater perfection in England than ever formerly, especially passing through the artful hands of Mr. Purcell who has composed it with so great a genius that he has nothing to fear but an ignorant, ill-judging audience.'

For the performance itself there can be nothing but praise. It was hardly to be expected that the undergraduate soloists could do justice to the great airs, but they worked manfully, and the singing of the chorus, trained by Dr. Cyril Rootham, who also conducted, was excellent.

The production by Mr. Dennis Arundell, who also edited the score, is masterly in the way in which it preserved the 17th-century spirit, and the scenery and dresses with their

* See *Musical Times*, 1897, p. 746.

harmonious colour-schemes, designed by Mr. Humphrey Jennings, and made by the ladies of Cambridge, would have done honour to any opera house in Europe, or the United States. It would be a pity if the talents of these two gentlemen are not some day given the fullest scope in a large theatre. I would specially mention the many-coloured plumes of the helmets of the various soldiers, and the beautiful scene in which the effective final Pageant pastoral ballet took place.

Criticism of the soloists is perhaps out of place, but the excellent singing in the Frost Scene of Miss Margaret Field-Hyde and Mr. Cyril Franklin should not be passed over. Among the actors, Mr. Beves, the Dean of King's, terrible in huge black head-dress and with a most ferocious black beard, showed a fine sense of 'penny plain and tuppence coloured' comedy.

A. K.

London Concerts

SCHÖNBERG'S 'GURRELIEDER'

The B.B.C.'s production of this work (January 27) occurred too late for notice in last month's *Musical Times*, and already seems too stale as news for the present issue. Indeed, there is significance in the suddenness and promptitude of the silence that followed a performance so eagerly anticipated and so industriously written-up beforehand. One felt that the B.B.C. was doing well in giving us a chance of hearing a work that seemed likely to establish itself as a masterpiece taken on trust because nobody could afford to perform it; but before the evening was over doubts began to arise as to whether, after all, so costly an enterprise had been worth while—for, to be frank, the first twenty minutes proved boring, and even at the interval nothing had been heard that justified so vast an assemblage of performers. Mr. Newman has soundly berated critics who pointed out that the music of this first part was reminiscent of Wagner. 'Why not tell us that Queen Anne is dead?' he asks. Well, it is not difficult to conceive a set of circumstances in which the affirmation of so familiar an historical fact may be necessary; and, similarly, one cannot discuss the 'Gurrelieder' without pointing out that the weakness of the early portion is due to the Wagnerian reminiscences. They pop up in a way that prevents one from taking the early Schönberg seriously. The likeness is even amusing at times; and the lamentable history of Waldemar and Tova can make no impression on hearers who, with the best will in the world, find themselves settling down into a game of spotting old friends. (The 'Tannhäuser' 'Pilgrims' Chorus' did capital service.) So the interval found us disappointedly reporting Queen Anne's death. The Schönberg of the remainder of the work, however, was a horse of another colour. Even when allowance is made for the later date of the music, and for the fact that the 'book' gives greater opportunities—incident instead of interminable love duets—the superiority of the later portion is remarkable.

The composer is losing Wagner and finding himself. True, he is finding Strauss as well, but his touch is so sure that such influences are assimilated instead of being thrown up like the Wagnerian derivatives earlier on. So the evening ended on a top note of enthusiasm. The performance was unequal. It was clear that the early part suffered from the fact that both Miss Stiles-Allen and Mr. Parry Jones (Tova and Waldemar) were ill at ease. The composer was partly to blame here, for the tenor had frequently to contend against such a welter of sound that he was often seen but not heard. The first bit of live vocal work came from Mr. Frank Phillips, as the Peasant, who bravely stepped forward, copyless, and woke us up with some capital free singing. The remaining soloists—Miss Gladys Palmer and Mr. John Perry—also did well. Mr. Arthur Wynne undertook the speaker's part, and is not to be blamed for proving once more that the speaking voice cannot well be combined with instrumental music. The mammoth chorus had far too little to do. The male voices were first heard in what was supposed to be a shriek of horror, behind the scenes. Instead they stood up as one man, and shouted.

(The home team, it appeared, had scored a goal!) No blood was curdled. Like the shout in Delius's 'Eventyr,' it disconcertingly amused, instead of thrilled. The full mixed chorus was not used until the close (about 10.30), when the women singers, who had been on duty since 8, were awakened for the purpose of singing a brief epilogue that lasted about five minutes. What a waste! The production is reported to have cost £2,000. What couldn't be done for neglected English works—not one, but a dozen—for that sum! Will the B.B.C. do it? The 'Gurrelieder' as a whole is not likely to be heard again. But cannot the vivid Part 3 be salvaged, and used as an orchestral symphonic poem?

By the way, preliminary press notes made much of the fact that the score included a part for 'heavy iron chains.' I didn't hear them, and have met nobody who did. Did the player miss his cue? Or were they muted? H. G.

'HERCULES'

Handel is one of the composers who needs saving from his interpreters; fidelity and loyalty to him need to be replaced by more iconoclastic virtues. It is not merely a question of tempo, which conductors can and do vary, but of the dogged style of the choralist grown old in the service of the master. The Handel Society of recent years has suffered many changes of conductor, but it breaks the spirit of all of them by sheer enthusiasm for its own long and now outworn tradition. The instrumental section of the Society is more efficient and much more responsive to the will of a conductor who wishes not merely to resurrect but to revive Handel. Mr. Douglas Hopkins, the assistant-organist of St. Paul's, has now taken over the conductorship of the Handel Society, and appeared with them for the first time in a performance of 'Hercules,' given at the Palladium on January 29, for the National Sunday League. He showed that he perceived the fundamentally dramatic nature of Handel's writing, but he could not convince his choir, especially the men, that it was drama, not sermons, which they were delivering. The orchestra, however, did well with two orchestral interludes which are among the vital things in a work that on the whole merits its neglect. The music is much too machine-made, and is only redeemed by the soprano arias, the big descriptive aria of Dejanira, and a charming duet for tenor and soprano at the end of the oratorio.

The soloists were Miss Flora Woodman, who spoiled a good afternoon's work by an unwarrantable attempt to dictate the tempo in the final duet, Miss Millicent Russell, who warmed to Dejanira's big air in truly dramatic style, Mr. Henry Wendon, who is somewhat impassive but has a beautifully pure tenor tone, and Mr. Stuart Robertson, who sang the music of Hercules with the intelligence and fervour on which we can always gratefully rely in him.

It is a good thing to take out these forgotten works of Handel's from time to time and have a look at them, and it is the main function of the Handel Society to do that for us. It implies, therefore, no ingratitude to the Society when we find, as we did in the case of 'Hercules,' that we need not lament that we hear it only so rarely.

F. S. H.

BACH CHOIR

Bach was represented in the Bach Choir's concert at Queen's Hall on February 1, by the duet Cantata No. 32, 'Liebster Jesu.' The singers, Miss Dorothy Silk and Mr. Harold Williams, were admirable. Two young R.C.M. composers, Mr. Robin Milford and Mr. Gerald Finzi, were admitted into the programme and justified themselves. The former's Double Fugue struck no excessive gestures, and was modest in the time it occupied the stage—a time in which interest did not flag. Mr. Gerald Finzi's Violin Concerto had its engaging moments. The 'Introit' (slow movement) was an abnormally long introit. The composer is a young hand. There are marks that are missed. But his is a name to remember.

The Choir had clearly screwed themselves up to do justice to the 'Sea Symphony,' whose composer is shortly retiring from his long captaining of them. Noble

music! We left, wondering that such a gift can ever have been received grudgingly (but it has!). The Bach Choir are not the sort of people who are grudging in such a case. The willingness of spirit in their singing made up for a deal. The same two soloists were, if anything, better than in the cantata. Mr. Williams has come on. He is a really fine singer. C.

FRANCK'S 'BEATITUDES'

It is a puzzle why Franck's 'Beatitudes' did not capture the English public of a generation ago. It would seem to have been the very music for audiences that liked Mendelssohn, Spohr, and Gounod.

A hint towards an explanation was to be found in the programme of the London Choral Society's performance at Queen's Hall on February 15, in a plaintive remark about the expense of copies of the music and the errors in the parts. Handled by a business-like publisher in the 1880's, 'The Beatitudes' would surely not so completely have missed the English public's ear. Worse music has often been taken up by the choral societies of our land. The principal objection which might have been reasonably raised would have been against the feeble and diffuse paraphrases of Biblical texts which are put into the mouth of Jesus. To-day it looks as though 'The Beatitudes' has missed its moment so far as England is concerned. The music languished at the Queen's Hall performance, and this was not wholly to be put down to the dismally insufficient execution.

Franck's expression of Christian sentiment is—like 19th-century religious painting, from Ary Scheffer to Bouguereau, and like the devotional verse of Mrs. Hemans, Longfellow, and Miss Procter—tiresomely sweet and nerveless. Franck is indeed a Longfellow of music: amiable, felicitous often, and irreproachable in his intentions, but lacking a virile strain. After half an hour or so, these 'Beatitudes' began to seem unctuous—sanctimonious. That was not the spirit of the religion that conquered the world.

The performance, we have said, was bad, and to this must in part be put down our lack of desire at the evening's end ever to hear the work again. But not to this only, but also to a monotonous style of choral writing and ineffective scoring. The music contains undeniable beauties, curiously suggestive of Elgar. These occur at the most intimate and reflective moments. Mr. Arthur Fagge, who conducted, would probably have been more at home in livelier and more superficial music. As conductor he must bear the blame for the lack of that right fineness, sympathy, and poetry—in fact, for nearly everything that makes such a performance worth giving. For whatever reason, the orchestral playing was deplorable. Blunders by the score could have been forgiven if the general spirit had been more elevated.

The soprano soloist sang accurately but coldly. The contralto had the beginnings of a good voice, but she must learn to produce a steady tone. Mr. Hubert Eisdell's light and rather dry tenor was not of the right quality for the music. There were good points in Mr. W. R. Allen's singing of the words of Jesus; his tone had quality, but he was inclined to mumble. The Satan (Mr. Frank Sale), though an immature singer, was one who may be expected to have a future. His broad singing was really distinguished at times, but he pecked at important words. C.

SOUTHWARK CATHEDRAL

The Southwark Saturdays go bravely on, in spite of heavy expenses and smallish collections. The latest news is that the organ needs repair at the cost of £4,000, only a tenth of which is in the coffers. A benefactor paid the expenses of the music on February 11, on condition that the collection went to the organ fund. Are there any other benefactors who read the *Musical Times*? Southwark is worth supporting. Mr. Cook and his men and boys (about fifty of them, on this day) put in a tremendous amount of work, and give us some very sound, sober singing (with a particularly easy, natural, healthy tone from the boys).

E

We had Elgar's second Symphony, Walford Davies's 'Five Sayings of Jesus,' Bainton's 'Hymn to God the Father,' Vaughan Williams's 'O vos omnes,' and Verdi's 'Stabat Mater,' that odd little concentration of suave southern melody, pathos, and drama.

Both the Davies and Bainton works were written for the Worcester Festival (1911 and 1926 respectively). The former has moments of happy winsomeness, but sometimes moves a little self-consciously, lacking ease of modulation, and falling nearly into banality—in such places as p. 11 (the tenor solo, 'Grant me to rest'). It is possible for modesty to o'erleap simplicity, and fall on the other side. Bainton's piece (it is about eight minutes long) has some angularities, but it comes off better than the score (Oxford University Press) suggests. The composer seems to me to have got a grasp of something of the spiritual bluntness that Donne here displays in the poem. There is a tang in both words and music.

The Elgar generates ample power whatever the 'reading.' Mr. Cook and the L.S.O. wisely gave it air and space (a little too much, in the Scherzo, which never quite came up into focus, for me). A cathedral is the spiritual home of music so deep and true as that slow movement. To hear it there, without the noise of applause to dispel our dreams, is a rich benediction.

Many will like to note these events at Southwark: Saturday, March 17, the 'St. Matthew' Passion; April 14, Easter carols, with other choral music by Anerio, Byrd, and Charles Wood, and String Quartets by Mozart and Brahms.

W. R. A.

BASIL CAMERON

For years Mr. Cameron has been of repute as a conductor in the provinces—Torquay, Hastings, Harrogate; but never London. The stigma was at last lifted from him by the Philharmonic Society on January 26. Mr. Cameron bore the operation well. The provincial conductor, as a rule, conforms to type. He conducts week in, week out; his acquaintance with the underworld of musical masterpieces is extensive and peculiar; he is a thorough man of the orchestra; he is one of the hardest workers in the profession, and has more friends in it than enemies. But place him in the larger limelight, and his shadow quickly grows less. This is where Mr. Cameron broke from his type, for his shadow remained of good size all the evening. He handled a big orchestra and big works on a big occasion like one who was at home with all three.

The works were a handful for a conductor: Joachim's 'Overture to a Comedy by Gozzi,' Elgar's Introduction and Allegro, Bax's Symphonic Variations for pianoforte (Miss Harriet Cohen), Delius's 'Dance Rhapsody,' a new work by Malipiero, and Beethoven's eighth Symphony. Conductor and pianist made a brave show of Bax's music, which is one of the most continuously interesting works of its kind—works, that is, in which a composer fills out a large canvas with coloured imaginings, using the pianoforte as his prevailing light. Such works are not to be confused with concertos; one looks back to César Franck for their progenitor.

Mr. Cameron's dealing with Beethoven was clear and apt and refreshing after the many strains of the earlier music.

Malipiero's work was a set of 'Symphonic Fragments' for a musical 'mystery' dealing with the life of St. Francis of Assisi. Very good journeyman's music, of no importance, it needed the rest of the mystery to make its bearings and merits clear. M.

B.B.C. NATIONAL SYMPHONY CONCERT

It is often alleged that nowadays—thanks partly to the development of the music-publishing business, partly to that of the Press, and most of all to the eagerness of would-be pioneers who are ever prowling in quest of new composers to extol before any one else gets hold of them—there is no likelihood of a composer of any merit remaining overlooked. I do not remember whether I ever wrote as much, but I am sure I have thought so more than once. I remembered it quite remorsefully while listening to Janáček's Sinfonietta. To quote from the programme

notice (from the pen of Mrs. Rosa Newmarch, who nowadays is exploring Czecho-Slovakian music as sedulously as she was exploring, at an earlier period, Russian music): 'Janáček, born in June, 1854, was scarcely known in his own country until his opera "Jenufa" was produced at Prague in 1916.' He was certainly not better known abroad. During the past four years or so we have been given opportunities to hear a few specimens of his work. He is a most genially imaginative, clever, straightforward composer; and it might be added, considering the fact that the delightful Sinfonietta under notice was written in 1925, one whose mind seems endowed with the privilege of never-fading youth. Whether he is as successful in earnest moods as in moods of mere play, I cannot say at present; but for lightness and sheer joy in banter his music belongs to the most attractive I know. Its success was not quite so great as I should have expected it to be—perhaps because many of those who are constantly clamouring for good music of the lighter kind are not quite so eager for more of it as they think they are.

The other novelty at this concert was Edward Mitchell's Fantasy Overture, for which I cannot find a single good word to say, despite the fact that the judges who recommended this work for inclusion in the Carnegie Trust collection described it as—so the programme notice informs us—'a striking and original work of great force and character . . . full of interest.' M.-D. C.

MEDTNER IN LONDON

Nicolas Medtner is a name that has for years cropped up sporadically on London concert programmes, but it was necessary to go out of one's way to obtain a general view of his art. Seeing the crowd at his first London concert (Æolian Hall, February 16), one guessed that Medtner is better known to those who make music domestically than his public fame indicates. He was received with exceptional cordiality—one might say affectionateness. And the audience appeared to know these pianoforte pieces—Sonata in C, Novelle, Fairy-tales—and songs.

It was a pleasant but not an exciting concert. Medtner has no strange originality to display, no exceptional personality. His idiom is no more surprising than Anthony Trollope's. But all those things which we have come to expect when a new composer gives a concert of his works are nothing to the domestic music-maker, who asks that a new composition shall be accessible to average fingers; that it shall turn up with, so to speak, letters of introduction: that it shall have possibilities of friendliness rather than of revolutionary upheavals. Medtner composes in a homely German 19th-century way. His style is that of a cultivated man whose best friends are the great authors. Any page of his works shows what a good, classic taste he has. His pianoforte playing was beautifully mellow. Altogether, a first-class musician, if not a great composer.

The songs were sung by Madame Makushina, who unfortunately stifled half the music in her voice by her faulty breathing. Only one phrase did we notice that seemed to be easily produced—the first line of 'Einsamkeit,' which was a charming song. Other songs might possibly have been as much enjoyed if the singer had not conveyed so much discomfort. C.

LÉNER QUARTET

The Léner Quartet began a new series of Beethoven recitals on February 8, and Queen's Hall held a good audience at the opening concert, the proceeds of which were devoted to Sir Thomas Beecham's opera scheme. The playing of M. Jenő Léner and his colleagues is pretty well-known, and there was nothing in the programme—C minor, Op. 18, No. 4; E flat major, Op. 74; C sharp minor, Op. 131—to reveal any new aspect of their art. Nevertheless the more one hears this Quartet the greater becomes one's respect and admiration for the care devoted to the minutest detail. The ease of the performance, the sweetness of the leader's tone, suggest at times a care-free improvisation. As a matter of fact I know of no other quartet the readings of which depend for their excellence so much on perfect measure and understanding of minutiae.

These players have evolved a technique which is that of all great interpreters—as opposed to virtuosi—and may be said to consist in reading correctly the indications of the composer and in the realisation that music is sometimes written not as it must be played but as it must sound. This is the *pois asinorum* of music. It is the test by which you can tell goats from sheep. The Léner Quartet passes the test with greater honours than any other quartet I know, except perhaps the Flonzaley. B. V.

FIFTH GERALD COOPER CHAMBER CONCERT

Janáček's Concertino for pianoforte, two violins, viola, clarinet, horn, and bassoon, is as pleasing as his Sinfonietta, and in the same way. With this, Herbert Howells's Rhapsodic Quintet, for clarinet and strings, and Beethoven's Septet in E flat, the variety and interest of the concert were as great as could be wished. The performances by the International String Quartet and Messrs. F. Thurston, A. Brain, R. Newton, C. Hobday, and Angus Morrison were excellent throughout. M.-D. C.

LEON ZIGHERA

Greek met Greek when Leon Zighera tackled the Lalo 'Symphonie Espagnole' at the recital he gave at Æolian Hall. A highly emotional piece of music in the hands of a highly emotional player is not a desirable affair. Sweetness added to sweetness becomes intolerable; vehemence on the top of vehemence degenerates into unsupportable violence. Yet even in Lalo's piece Zighera commanded respect for impeccable intonation and quickness of bow and finger. When he came to Elgar's Sonata for pianoforte and violin it was possible, however, to appreciate far rarer qualifications. His reading was intelligent, faultless, warm, and the 'Romance' has never been better played in our experience. What is still more notable, this excellent performance of the violinist's owed nothing to the pianist, whose playing was dull and haphazard. One would much like to hear this violinist again, but it is devoutly to be wished that his programme will then differ from the one under review. Our interest in old music does not extend as far as the Porpora-Salmon Sonata in F major, nor can we imagine the town fired by the prospect of hearing one more performance of Beethoven's Romance in F. F. B.

ORREA PERNEL

There is perhaps something to be said for an education which embraces foreign studies and foreign experiences. But that such an education should not be lightly undertaken was shown, in my opinion, by the recital of Miss Orrea Pernel, a gifted young English violinist, who has just completed her studies at Paris. On the Continent, as in England, teachers are to be found in great numbers, some of whom possess the gift of imparting knowledge, and others who do not. Moreover, there are students who will do exceedingly well under one system, and will gain nothing from the discipline of another. Miss Pernel played most things well, and some very well; but one was under the impression that her method was not likely to produce the best possible results. She appears to have an innate talent for tone of much suavity, and her left hand was equal to all the demands of Vaughan Williams's 'The lark ascending' and Mozart's Concerto in E flat major. The Bach Concerto in E major, on the other hand, lacked authority and grandeur—failings which I am inclined to ascribe to imperfection of style. F. B.

KUBELIK

Kubelik gave a farewell recital at the Albert Hall before returning to his fat acres in Hungary, from which he will no doubt depart again next year bound for the yearly musical pilgrimage. The most satisfactory thing about this last recital was that he forbore from playing one of his own concertos. The next point to be noted was a considerable improvement in technique since last year—greater assurance, better intonation and tone, which often had much of the old sweetness. If Kubelik will devote the next few months to steady violin practice instead of composition, he may

yet win back some of his early glories. I say 'some' because the merit of the Sevcik method (of which he is the chief exponent) is all in the left hand. Kubelik's bowing, now that the player can no longer count on the suppleness of young nerves and muscles, tends to reveal deficiencies of method. There were laid bare in the Coda of Saint-Saëns's Concerto (last movement), which failed utterly to attain technical adequacy in spite of a lamentably slow tempo.

B. V.

RAYA GARBOUSOVA

Bach is the best food for infant musicians. 'Cellists and violinists will profit by the study of Bach as much as, if not more than, pianists and organists. But before a Bach reading is ripe for public performance the student must have assimilated not only every outward feature, but the inner significance of his music. Mlle. Raya Garbousova showed herself a brilliant and, indeed, most promising 'cellist at Wigmore Hall. Yet her dexterity and her buoyant temperament were not enough to sustain the listener's interest in the Suite in G for 'cello, unaccompanied. Warmth of tone and the very tactful support she received from Mr. Harold Craxton, gave much attraction to the Brahms Sonata in F major, which marked the highest point in the achievements of the evening. One felt convinced the Mlle. Garbousova must in time win for herself a position of distinction. She will shorten very considerably her apprenticeship if she pays more attention to the strict control of rhythm and emotion.

B. V.

SOME SINGERS OF THE MONTH

Leo Slezak, the Czech tenor, sang at Wigmore Hall on February 7. This gigantic fellow did hardly anything else so well as Schumann's little 'Nussbaum.' He was equally good in nearly all the 'Mondnacht,' but unhappily he was impelled at one point to let fly. When Slezak lets fly he throws all consideration overboard, and forces shamelessly. It is not that his tone is too big in *fortissimo*, but that it is waggly produced—tight, clenched, and quite alarmingly unpleasant. It is astounding that so reckless a singer should have pursued a long career of glory in the most musical countries of Europe. Still, his *mezzo-vocce* is entrancing.

Madame Claire Croiza sang Fauré and Debussy at Mr. Gerald Cooper's concert, accompanied by Mr. George Reeves, on January 24. Her choice included part of 'La Bonne Chanson,' but excluded three of the songs. She made the effect of a keenly intelligent, if rather cold, person. Her French was beautifully clear and precise to the point of sounding almost like a demonstration. 'This is how French should be sung,' was the moral of her performance, rather than the poetical sentiments of Verlaine. She was a cultivated singer, and after a few songs one could guess how the rest would come out.

Madame Jarmila Novotna, at Wigmore Hall, on February 2, rather surprisingly sang Schubert in Czech. There are two languages in which a song may be appropriately sung—that of the original composition and that understood by the audience. Madame Novotna's voice was imperfectly trained. There were some agreeable stretches of soft singing, but the higher and louder tones were helplessly uncovered and uncontrolled—mere squawks, in fact. From this performance one could not tell whether or no she would come to any good.

Sir Thomas Beecham, who was warmly welcomed home after his American adventures, gave a concert at the Albert Hall, on February 10, with four singers. Four at such a concert is too much to allow of any orchestral music more than mere interludes; but an extract from Berlioz's 'Trojans' was the most distinguished piece in the programme. The first singer, Enrico di Mazzei (tenor), stood on the platform in a position of utter impassiveness—'at attention,' in fact—and this was felt to hamper his production. The middle of his voice was resonant. His upper tone would have been better for a wider stretching of the throat. He was no mean singer, for all that. The soprano, Madame Guglielmetti, had the makings of a pretty singer, but she attempted to work with the most superficial

tone. Except for the lightest of head notes, her breathing was inadequate. The result was the least possible variety—except that which was caused by uncertainty. The ice was too thin.

Madame Maartje Offers, a Dutch contralto (or, rather, mezzo-soprano of the Amneris type), came with a great reputation. She sang Verdi and Gounod, whereas her highly emotional style seemed better fitted for Wagner. One realised, if one had not realised it before, how Latin and classic Verdi was, when one heard Madame Offers overdoing the sentiment of the great song from 'Don Carlos' at the expense of solid and dignified tone. She has a very beautiful and majestic voice, but not (so far as could be gathered that afternoon) an adequate style. The bass, M. Laporejtz, was best at the very bottom of his range. Below the bass stage he is not rivalled among the singers we know.

C.

LIVERPOOL REPERTORY OPERA

Blow's Masque 'Venus and Adonis' and the one-Act opera 'Markheim,' by W. P. Napier Miles, formed the subject-matter of the Liverpool Repertory Opera Company's fourth production of this season. From motives of economy an orchestra was dispensed with, and both works were accompanied by pianoforte only. This was a pity, for the score of 'Markheim' is nothing without its instrumentation, and the dramatic strokes are in several places merely grotesque when rendered on the keyboard. Mr. John Tobin had dressed up the score for two pianofortes, and valiantly as he and his partner played, the effect was inevitably that of a makeshift. Still it was a quite honest makeshift, and for amateurs it had the advantage that the performance was more articulate than usual. The production was a sound piece of work, and dramatically one of the best things the company has done. Mr. Tobin's singers have 'come on' enormously of late.

Blow's Masque just missed being completely charming for the same reason—the pianoforte was totally out of the picture. As a production, however, it was very pleasant to the eye, and had a shapeliness of design and a consistency of mood above the average. Blow never touches the heights of Purcell in his chorus-writing, but the ensembles in 'Venus and Adonis' have a dignity and appropriateness of their own. The music was taken, perhaps, too much on conventional operatic lines, and the singing might have had more formality. But there was a genuine and in many ways successful attempt to produce a decorative scheme in the groupings and movement of the figures. A. K. H.

NEW WORKS AT MANCHESTER

The Overture to Respighi's latest opera, 'Belfagor,' received its first English performance at the January 19 Hallé concert, a week after the introduction to this country of his Violin Concerto. We were told the story underlying it was 'the old fable of the devil who comes to earth to make experiment of matrimony, and who is cheated by even the most simple people.' Candida (the girl) and her lover were disturbed by the old arch-fiend disguised as a swaggering cavalier who cuts a ridiculous figure—literally and musically. The 'Candida' theme is of Straussian beauty, and its treatment lights up the closing pages of the score in the most brilliant fashion. This Overture has value both in aesthetic and utility; if it is at all a fair epitome of the opera, then modern Italian opera of the ancient sentimental type is left behind. The audacious writing is a blend of the manner of 'L'apprenti sorcier' and 'Coq d'or,' and its orchestration is of the most dazzling order. In the orchestral England of to-day, with its strictly-imposed limitations on rehearsal opportunity, none but a virtuoso orchestra could 'bring it off,' and here its utility value was discovered in the convincing playing of the Hallé men and their conductor. Its grotesque passages sounded thoroughly legitimate; the laughable extravagances of the 'Belfagor' music had the graphic pertinence of the composer whose vivid style serves a highly-imaginative genius with perfect fidelity. If all 'novelties' in our orchestral concerts justified their inclusion as well as this, there would be the less need for revivals of the Méhul 'Le jeune Henri' order (February 9), which had not been

played for over a quarter of a century, and did not deserve the good-natured tolerant reception bestowed upon it. The short work of eight or ten minutes' length, possessing quality and character, is still a major problem of our orchestral conductors, and in attempts at a solution we seem to record 'outers' (and even 'missed target') oftener than 'bull's eyes': but the 'Belfagor' will surely go into permanent repertory.

C. H.

Music in the Provinces

BIRMINGHAM.—The Choral and Orchestral Union, under Mr. Joseph Adams, gave 'The Golden Legend,' and the City of Birmingham Choir was heard at its best in a performance of the 'Christmas Oratorio,' under Mr. G. D. Cunningham. —Madame Gell's Ladies' Choir took part in a popular concert at the Town Hall, contributing part-songs and the first performance at Birmingham of Rutland Boughton's 'The Cloud.' —Dr. Adrian Boult returned to his duties on January 22, when he conducted the City Orchestra in a familiar programme at the West End Cinema. The programme given a week later included a Suite on Flemish Folk-Tunes by de Greef. —At a City Orchestra Town Hall concert three Concertos were played by Misses May and Beatrice Harrison (a new Violin Concerto by Cyril Scott, the Violoncello Concerto of Delius, and the Double Concerto of Brahms). Cyril Scott's work (writes our Birmingham correspondent) 'adds nothing new to the range of the composer's style. The idiom is familiar, and most of it genuine Cyril Scott, and the rest of it not too derivative. Those who are indifferent to the more personal expression of the composer may still admire the refinement, the individual colouring, and the craftsmanship of the work as a whole.' —The programme for February 9, excellently performed under Dr. Boult's direction, consisted of Delius's 'Poussin,' d'Eranger's Piano Concerto (played by M. Pouishnov), and a Haydn Symphony. —At a Sunday concert the 'Farewell' Symphony of Haydn was given with appropriate action. —In the course of the excellent concerts at Queen's College, the Philharmonic Quartet has taken part in Brahms's Sextet and Mozart's Oboe Quartet. Mendelssohn's D minor and Tchaikovsky's 'Elegiac' were well played by the Beatrice Hewitt Trio. The Cathedral Quartet was heard in a Beethoven programme, including Op. 131. —Ireland's A minor Sonata was played by Miss Isolde Menges and Miss Betty Humby at a Mossel concert.

BOGNOR.—The Bognor Philharmonic Society, assisted by members of the Arundel Choral Society, performed Part 1 of Vaughan Williams's 'Sea Symphony' as the concluding item of a programme that included 'A Tale of Old Japan,' Ethel Smyth's 'Chrysilla' (sung by Miss Gladys Gosling, with orchestral accompaniment), and two movements from Holbrooke's Symphony, 'Les Hommages.' In the interval, Mr. Norman Demuth, the conductor, spoke on the subject of the proposed Bognor Musical Festival, a non-competitive event which may possibly be held at Bognor on the lines of those at Margate, Eastbourne, Hastings, and Bournemouth.

BOLTON.—The chief choral scenes in 'Aida' were sung by the Choral Union during a programme which Sir Hamilton Harty conducted with the Hallé Orchestra. The chief orchestral works were the 'Symphonie Fantastique' of Berlioz and the Lament and Scherzo from the conductor's 'Irish' Symphony. —A concert was given by the McCullagh Quartet, who played Beethoven in E flat, Op. 74, and Schumann in A minor, Op. 41.

BOURNEMOUTH.—The Introduction to Act 5 of Reinecke's 'Manfred' was played at one of the Symphony concerts. —Miss Juliette Folville has completed a series of three pianoforte concerto recitals given with the assistance of Sir Dan Godfrey and the Municipal Orchestra. Six familiar concertos were performed, with preliminary spoken annotations.

BRADFORD.—The first movement of Elgar's Violin Concerto, played by Mr. Louis Godowsky, was the chief work in a 20th-century programme given by the B.M.S.

Mr. Percival Garratt played his own 'London Fantasia' for pianoforte. —The A. W. Kaye Orchestra, from Huddersfield, paid its first visit to Bradford with a popular programme that included Bantock's 'Scènes from the Scottish Highlands.' —Misses Beatrice, May, and Margaret Harrison played at a concert of the Philharmonic Society, the chief items of interest in the programme being the unaccompanied 'Cello Sonata by Kodály and Ravel's Sonata for violin and 'cello.' —Messrs. Albert Sammons, Lionel Tertis, Cedric Sharpe, and William Murdoch played Pianoforte Quartets, and Miss Megan Foster sang, at a Subscription concert on the evening when the B.N.O.C. performed 'Götterdämmerung' at the Alhambra. —Miss Dorothy Manley played the C minor Pianoforte Concerto of Delius at a Philharmonic concert. Mr. Julius Harrison conducted the Leeds Symphony Orchestra, which also played the 'Enigma' Variations.

BRIGHTON.—At a recital by Miss Eveline Petherick (viola) and Miss Ella Simeon (pianoforte), the programme included Sonatas by Marcello, Ariosti, Handel, Grazioli, and Leclair.

BRISTOL.—The two important events of the year have been the concerts given by the Choral Society and the Philharmonic Society. The former was conducted by Sir Edward Elgar on January 28 in 'The Music-Makers,' 'The Black Knight,' and the 'Cockaigne' Overture. Two rehearsals under the composer had prepared the way for admirable performances of these works. Sir Herbert Brewer conducted his own 'Sir Patrick Spens' and Wesley's 'In exitu Israel.' —The Philharmonic Society, on February 4, gave only unaccompanied music, but this included three parts of Bantock's Choral Symphony, 'Vanity of Vanities.' In this the choir showed excellent training under the direction of Mr. Arnold Barter. —The Johann Strauss Orchestra played at Colston Hall on February 3.

CARLISLE.—The Choral Society, conducted by Dr. F. W. Wadely, gave a performance of 'The Dream of Gerontius' on February 2. The chorus was augmented by contingents from the principal choirs of the city, the music of the semi-chorus being sung by the Cathedral choir. Players from the Leeds Symphony Orchestra, led by Mr. Edward Maude, formed the backbone of the orchestra, and the soloists were Miss Constance Willis, Mr. Trefor Jones, and Mr. Keith Falkner.

CHELTENHAM.—Ireland's second Violin Sonata was played by Miss Isolde Menges and Miss Betty Humby at a Max Mossel concert. —A well-chosen programme, largely Elizabethan, was given by Miss Olivia Hilder, soprano, and Miss Dorothy Treseder, spinet and pianoforte. The Holst concert is noticed on p. 255.

CHIPPING NORTON.—'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' were performed by the Chipping Norton Musical Society under the direction of Mr. Edgar Smith. Assistance was given by an orchestra from Oxford.

DERBY.—The complete cycle of 'The Song of Hiawatha' was performed with good effect by the Derby Co-operative Choir on January 27, under the direction of Mr. Frederick J. Stevenson. —Sir Hamilton Harty and the Hallé Orchestra gave a concert of well-known works, including Beethoven's seventh Symphony, Strauss's 'Don Juan,' and Debussy's 'L'Après-midi d'un Faune,' at the Drill Hall, on February 3.

DOVER.—The first of the season's subscription concerts given by the Choral Union was a great success. The works performed, under the direction of Mr. H. J. Taylor, were 'Hiawatha's Departure' and Robert Chignell's 'The Jackdaw of Rheims.'

HASLEMERE.—The London Chamber Orchestra paid a visit on January 28, and played, under the direction of Mr. Anthony Bernard, Vaughan Williams's Overture to 'The Wasps,' the 'Siegfried Idyll,' and Beethoven's second Symphony. —A delightful entertainment was given recently by the Dolmetsch Dancers, who performed 16th-century dances in period costume to period music played on period instruments. The scenario into which some of the dances fitted was a wedding festivity in the presence of royalty. The stage management and stage decoration were excellent.

HASTINGS.—Among the works recently performed under Mr. Basil Cameron's direction were Liszt's 'Orpheus,' Litolf's 'Robespierre' Overture, and Dr. W. H. Speer's Nocturne for strings. It was arranged that the programme of the London Philharmonic concert conducted by Mr. Cameron should be reproduced at Hastings, on February 18, with an orchestra especially augmented to fifty-five players.

IPSWICH.—Musical interests have been sustained by the visits of the Pirani Trio and the Virtuoso Quartet, and by the concert of the Ipswich Male-Voice Choir, under Mr. Jonathan Job, at which the soloists were Madame Suggia and Mr. Roy Henderson.

KIDDERMINSTER.—The Choral Society celebrated its fiftieth concert on January 31, by taking the part of listeners while the Birmingham City Orchestra played Beethoven's fifth Symphony and other works under the Society's conductor, Mr. J. Irving Glover.

LEEDS.—At a Saturday concert of the Symphony Orchestra Mr. Julius Harrison conducted Beethoven's second Symphony and other familiar and well-chosen works. The Vice-Chancellor of Leeds University made an appeal for the increased support that is essential for the continuance of these concerts. Under the same conductor the C minor Piano-forte Concerto of Delius was played at the next concert by Mr. Lloyd Hartley. The Symphony was Brahms's first, and other works were Auber's 'Zanetta' Overture and the 'Burleske' of Strauss. A song recital was given by Miss Elsie Suddaby with Dr. Bairstow at the piano-forte, the programme being an excellent choice of songs that included Purcell's 'The Blessed Virgin's Expostulation.'

LEIGH.—The Choral Society gave 'Israel in Egypt' at Westcliff Congregational Church under the direction of Mr. Arthur Rose. The choral singing won high praise.

LIVERPOOL.—Max Reger's 'Böcklin' Suite of four movements based upon Böcklin pictures was one of the unfamiliar works in a programme brilliantly conducted by Herr Abendroth at the Philharmonic concert on January 24. The other was Wetzler's 'As you like it' Overture. The Symphony was Schubert's in C. At the next concert Sir Henry Wood conducted the sixth Symphony of Glazounov, the Brahms Double Concerto (played by the Misses Harrison), Butterworth's 'English' Rhapsody, and the now familiar 'Five Operatic Choruses' of Handel. The Catterall String Quartet was joined by Miss Mary Abbott in the second Piano-forte Quintet of Dohnányi. Mr. Cyril Scott was pianist at a chamber concert of his own works.

LOWESTOFT.—The Male-Voice Choir gave its annual concert on February 1 at the Hippodrome before an audience of twelve hundred. A well-chosen programme included the Alto Rhapsody of Brahms, with Miss Muriel Brunskill as soloist. 'King Olaf' brought out the best qualities of the Musical Society, a well-trained body under Mr. C. J. Coleman.

MANCHESTER.—'Dido and Æneas' was performed by the Vocal Society on January 18, with the assistance of the Fallowfield Orchestral Society, the principals being Miss Lilian Evison and Mr. Harold Spencer, and the conductor Mr. Harold Dawber. The concert ended with Vaughan Williams's 'Fantasia on Christmas Carols.' Under its own conductor, Mr. Maurice Johnstone, the orchestra played the Handel-Elgar Overture in D minor. A concert version of 'Fidelio' was performed at the Hallé concert (and broadcast) on January 26. The principal parts were taken by Miss Stiles-Allen, Miss Elsie Suddaby, Mr. Heddle Nash, and Mr. Roy Henderson. Haydn's 'Hunt' Symphony, Delius's 'Paris,' and Strauss's 'Don Juan' were the features of the Hallé concert on February 2. At that of February 9, Madame Suggia played the A minor 'Cello Concerto of Saint-Saëns and the Symphony was Beethoven's second. For February 16, Sir Hamilton Harty chose a programme of special interest: Elgar's Introduction and Allegro for strings, Mozart's Horn Concerto, Strauss's 'Don Quixote,' and Brahms's fourth Symphony. 'The Spectre's Bride' and the 'New World' Symphony were given by the Hallé chorus and orchestra, under Sir Hamilton Harty, at a Municipal

concert. Johann Strauss and his orchestra provided a Brand Lane concert. The Edith Robinson Quartet concluded a series of Schubert programmes with the G major Quartet, Op. 161, and, with Hallé players, the Octet. Three of the Tuesday noon programmes included the 'Rasoumovsky' Quartets, played by the Brodsky Quartet. (Respighi's 'Bellagor' Overture is discussed by our Manchester correspondent on p. 250.)

NEWCASTLE.—The first performance here of Vaughan Williams's 'Sancta Civitas' was given by the Bach Choir on February 4, under Dr. Whittaker, with Mr. Keith Falkner as the baritone soloist. Butterworth's 'A Shropshire Lad,' Delius's 'Cuckoo' piece, and the three Spanish Dances of Granados were included in a Philharmonic programme conducted by Mr. Edgar Bainton.

NEWPORT (ISLE OF WIGHT).—At the Philharmonic Society's first concert of the year, Mr. H. W. Stubbington conducted the chorus of seventy voices in a programme of part-songs and madrigals that included Parry's 'I know my soul,' Stanford's 'Shall we go dance,' and 'The Valley,' Gibbons's 'Dainty, fine bird,' and Wilbye's 'Flora gave me.'

NORWICH.—The Philharmonic Society and the Choral Society joined forces in a performance of 'The Flying Dutchman,' under the direction of Dr. Bates. Mozart's Piano-forte Quartet in G minor was played twice within a few days, at a concert of the Norwich String Quartet, and again at a concert given by local players with Mr. Cyril Pearce at the piano-forte. The Léner Quartet played at the Haymarket Picture House on February 9.

NOTTINGHAM.—'The Creation' and 'The Hymn of Praise' were given by the Sacred Harmonic Society on February 1, under Mr. Allen Gill's direction. The William Woolley Choral Society, at a recent concert, sang Bantock's 'They that go down to the sea in ships,' Bernard Johnson's madrigal 'Sleep' (composed for this choir), Brahms's 'Night watch,' Rachmaninov's 'Hymn of the Cherubim,' Coleridge-Taylor's 'Sea-Drift,' and a selection of madrigals and part-songs.

OXFORD.—At the fourth Subscription concert Dr. Adrian Boult conducted the Birmingham City Orchestra in Schubert's C major Symphony. 'Solomon' was sung by the West Oxford Choral Society, under Mr. Louis Smith, with the orchestral part played on the organ by Mr. T. A. Rushworth.

READING.—Mr. Harold Samuel gave his first recital in England, since returning from America, to a meeting of the Reading Music Club at the small Town Hall. The programme was entirely Bach.

RICHMOND, YORKS.—Haydn's 'Spring' and Vaughan Williams's 'Toward the Unknown Region' were performed by the Richmond Choral Society on February 10, under the direction of Mr. Arthur Fountain. The programme also included Holst's 'Turn back, O man,' and the Yorkshire Quartet played Mozart's Quartet in B flat and McEwen's seven Bagatelles.

RIPON.—An operatic programme was given by the Ripon Choral Society under Mr. P. R. Pfaff, the music chosen being the abridged concert edition of 'Carmen' and a fantasia on 'The Mastersingers.' The principals were Miss Eda Bennie, Miss Dorothy d'Orsay, Mr. John Perry, and Mr. A. Norfolk, a member of the Cathedral Choir.

ST. STEPHEN-IN-BRANNE.—The Musical Society, a choir of fifty voices drawn from St. Stephen and St. Dennis, gave its second concert on February 1, under the direction of Mr. C. Baker, the first part of the programme being Van Bree's 'St. Cecilia's Day.'

WALSALL.—Mozart's twelfth Mass was the principal work performed at a concert of the Gervase Elwes Choir on February 2. Mr. Charles Harrison conducted.

What promises to be a very important Conference of clergy, organists and choirmasters, and choir members, will be held at Osjend (the Hotel de Ville and the Kursaal) from May 28 to June 2. The event is under the auspices of the Churchman's Choral Union. The costs will be low; the social side will be made much of; and there will be interesting excursions to Bruges, Ghent, &c. Full particulars are to be had from the hon. secretary, Mr. A. H. Hamilton, 1a, The Cloisters, Inner Temple, E.C.4.

Competition Festival Record

CHESTERFIELD (January 26-28).—The fifth Festival opened with a very successful children's day, in which folk-dances were a great attraction. In the choral classes on the Saturday the test-pieces and winning choirs were: Female-voice, Ethel Smyth's 'Dreaming,' Dronfield Choir; Male-voice, Elgar's 'The Wanderer' and Weelkes's 'Ha, ha, this world doth pass,' Chesterfield and District Choir (Mr. Laurie Hartley); Mixed-voice, Gibbons's 'Drop, drop, slow tears,' and Weelkes's 'Ye that do live in pleasures plenty,' Bolsover Choral Union (Mr. H. Critchlow); Church and Chapel Choirs, Brompton Congregational (Mr. W. Barnes).

CLARE (Suffolk).—This Festival (February 3-4) is of the small type that does inestimable service in sparsely populated rural areas. Entries were up to last year's level, and the standard was markedly higher. The improvement in the school classes was especially noteworthy. The Festival has more than justified itself by what it has done for the children in so few years. In the adult choral competitions, Great Yeldham Choral Society showed the best all-round capacity and won the challenge cup for the highest aggregate of marks.

HUDDERSFIELD (February 8-11).—The feature of the fortieth 'Mrs. Sunderland' Festival was the contrast between the wealth of support given to the soprano and contralto competition and the poverty of talent which (according to the adjudicator) it brought forth. On the last day there was a gathering of good choirs, among whom Colne Orpheus Glee Union (Mr. Luther Greenwood) and Stockbridge Choral Union (Dr. W. M. Robertshaw) became the chief prize-winners.

MEDWAY TOWNS.—The Kent Festival is migratory. Feeling that a Festival, in order to exert its influence fully in a district, must be held annually in that district, a few Chatham enthusiasts have started a competitive meeting to cater for the populous neighbourhood that includes the Medway towns of Rochester, Strood, Gillingham, and Chatham. It began with a three-days' meeting—January 28, February 1 and 5. Entries were encouraging, and the standard was high. Capital school-work was shown, and folk-dancing classes were a draw. Given the public support it deserves, this should develop into a very useful event. Choirs conducted by Mr. L. B. Mackay were conspicuously successful, being awarded the first prizes in the female-voice, male-voice, and town mixed-voice classes. The winning Women's Institute choir was that of the Friendly Union of Sailors' Wives, Old Brompton, conducted by Mrs. A. D. Lacy.

RENFREWSHIRE Musical Festival, held at Greenock, ran for seven days and occupied eighteen sessions. Entries were good, and public interest was well maintained. Principal awards—Mixed choirs: Premier, Linthouse Choral Society, Glasgow; Open, Paisley Socialist Choir. Men's choirs: Premier, Glasgow Philharmonic Choir; Open, Ferguslie Mills Choir, Paisley; Industrial, Ferguslie Mills Choir, Paisley. Women's choirs: Premier, Greenock Festival Choir; Industrial, Ferguslie Mills Choir, Paisley. Church choirs: Sherwood U.F. Church, Paisley.

COMING FESTIVALS

We have been informed of the following dates and other particulars:

BEDFORD.—March 5-16 (over two thousand entries have been received).

CROYDON.—April 30 to May 5. Entries close on March 31. The Secretary's address is 7, Katharine Street, Croydon.

FOLKESTONE will be the meeting-place for this year's Kent Festival. The syllabus may be obtained from Mr. W. H. Jell, 20, Sandgate Road.

KENDAL (The Mary Wakefield Festival).—April 17-20.

OXFORD.—The Three Counties Festival will be held here on May 5 (Church Choirs) and May 9-12.

Music in Scotland

EDINBURGH.—The Paterson Orchestral concerts, with Mr. Albert Coates conducting the Scottish Orchestra, followed the general lines of the Glasgow concerts, noticed below.—At the second of the University Historical concerts, the Edinburgh String Quartet, assisted by Mr. E. Bernini (clarinet) and Mr. Colin Mackenzie (viola) played Mozart's C major Quartet and Clarinet Quintet, and Brahms's String Quintet in G major.—Prof. Tovey's Sunday concerts comprised a vocal and pianoforte recital by Mr. Steuart Wilson (tenor) and Miss Jean Hamilton; an orchestral programme by the Reid Symphony Orchestra, conducted in Prof. Tovey's absence by Miss Mary Grierson; and a pianoforte recital by Prof. Tovey himself.—At the second concert of the Edinburgh Amateur Orchestral Society (Mr. Ralph T. Langdon), Miss Dorothy Salvesen played the Mozart D major Pianoforte Concerto, and the orchestra presented the 'Siegfried Idyll' and works by Mendelssohn, Dunhill, and MacCunn.—The Scottish String Quartet gave an alfresco concert, the programme including Mozart's 'Jagd' Quartet, Schubert's 'Satz' Quartet, Wolf's 'Italian Serenade,' Bridge's 'Cherry Ripe,' and the Schumann Pianoforte Quartet.—Miss Marjorie Greenfield gave the first of three folk-song lecture-recitals, her subject being 'English Folk-Song.'

GALASHIELS.—Concerts were given by the Scottish Orchestra, under Mr. Albert Coates, and by Mr. Moodie's Choir, Edinburgh.

GLASGOW.—The third and final month's concerts of the Scottish Orchestra's three-months' series were directed by Mr. Albert Coates. The programmes of seven concerts included: symphonies—Beethoven's No. 3 in E flat ('Eroica') and No. 5 in C minor, Brahms's No. 1 in C minor, Mozart's G minor, Tchaikovsky's No. 4 in F minor, and Vaughan Williams's 'London'; overtures—'Figaro,' 'Romeo and Juliet' (Tchaikovsky), 'Tannhäuser,' and 'William Tell'; suites and symphonic poems, &c.—'Scheherazade' (Rimsky-Korsakov), 'Boutique Fantasque' (Rossini-Respighi), 'Les Préludes' (Liszt), and Strauss's 'Don Juan,' 'Death and Transfiguration,' and 'Till Eulenspiegel'; and a Wagner evening. The programme of the concluding concert, chosen by popular vote, comprised the César Franck Symphony, the 'Leonora' Overture No. 3, the 'Scheherazade' Suite, the 'Ride of the Valkyries,' and Respighi's 'Fountains of Rome.' Mr. Coates's exuberant and flamboyant methods appeared to be relished by the greater part of his audiences. We had him at his best in the 'London' Symphony, at his worst in the César Franck. Soloists—Miss Raya Garbousova, who played the Haydn 'Cello Concerto in D with brilliant technique, much temperament, wayward rhythm, and considerable sketchiness of intonation; Ticcianti, who took the place of Albert Blumen in Beethoven's C minor Pianoforte Concerto and added sensibly to our disappointment over the absence of Mr. Blumen; Egon Petri, who gave a sound albeit rather unromantic performance of the Schumann Pianoforte Concerto; and Miss Elsie Black, a young Glasgow contralto, who made a capital first appearance in an aria from Parry's 'Saul.'—The Glasgow Choral Union and the Scottish Orchestra joined forces in a performance of Elgar's 'Dream of Gerontius' under the direction of Mr. Wilfrid Senior, who conducted with competence and authority, and gave us an impressive reading of the score. Mr. Steuart Wilson (tenor) and Mr. Roy Henderson (baritone) were distinguished in their solo parts. Miss Muriel Brunskill was rather a temperamental angel.—The Fellowes String Quartet, reappearing in public after a prolonged hiatus, gave an alfresco recital comprising Quartets by Haydn and Beethoven and the Schubert Quintet in C, Op. 163.—Govan Choral Union (Mr. James H. Gibson) gave a programme of part-songs at its first annual concert.—St. George Co-operative Choir (Mr. William Wilson) gave its annual concert of part-songs.—Mr. John Goss gave an attractive song recital at the Kilmacolm Subscription concerts.—Dr. George Dyson, continuing his series of Cramb Music Lectures at Glasgow University, and discussing the orchestral and

chamber music of the 18th century, and the effect of aristocratic patronage and its results on performers and composers, was at considerable pains to stress the importance of Philip Emanuel Bach as a pioneer in the evolution of sonata form. Illustrations from Haydn and Mozart were played by the Fellowes String Quartet.

HELENSBURGH.—At the fourth of the Helensburgh Subscription concerts, the Brosa String Quartet, making a first appearance in Scotland, played Haydn's 'Emperor' Quartet, Dvorák's 'Nigger' Quartet, and the Borodin D major Quartet.

PERTH.—Perth Orchestral Society gave its annual concert. The Brosa String Quartet appeared under the auspices of the Duncan Trust. The Glasgow Orpheus Choir visited Perth under the aegis of Perth Madrigal Society.

GENERAL.—'International celebrity' concerts were given at Glasgow, Edinburgh, and Dundee by Friedmann, 'the colossus of the piano,' and Johann Strauss, presumably 'the apotheosist of the waltz.' At the third of the Max Mossel Subscription concerts at Glasgow, Edinburgh, Aberdeen, Ayr, and Bridge-of-Allan, Miss Isolde Menges (violin), Miss Dora Labette (soprano), and Miss Betty Humby (pianoforte) presented an attractive programme, Miss Menges being outstanding in the Bach Chaconne.

SEBASTIAN.

Music in Wales

ABERYSTWYTH.—At the weekly college concert on January 19, a presentation was made to Sir Walford Davies as a memento of the services rendered by him to the cause of music at the College and in Wales during the time that he was Professor. Prof. de Lloyd conducted a performance of Mozart's Symphony in E flat by the College Orchestral Union.—The Aberystwyth Festival has been fixed to take place during the last week in April.

BANGOR.—Recent programmes at University College have included Franck's Pianoforte Quintet, the 'Archduke' Trio, Handel's Sonata for two cellos and pianoforte, Boyce's Trio-Sonata, with its jolly little dance finale, Schumann's String Quartet in A, three Miniature Trios by E. T. Davies, Beethoven's Violin and Pianoforte Sonata in G, Op. 96 (played by Miss Washbourne and Sir Walford Davies), and Handel's Concerto Grosso No. 6, in G minor, and Holst's 'St. Paul's' Suite, played by the College String Orchestra, under Mr. E. T. Davies. On February 16 the programme included a suite of Trios, entitled 'Country Magic,' by Armstrong Gibbs, together with a group of unfamiliar melodies from Handel's works, specially arranged for strings and pianoforte.

BUILTH WELLS.—At a concert of the Builth Wells Philharmonic Society, Bach's 'God so loved the world,' and two other Bach choruses, were sung under the direction of Mr. A. P. Morgan.

CARDIFF.—Concerts at University College have included Schumann's Quintet, John Ireland's second Violin Sonata, Brahms's Trio in C—the performers being Mr. Hubert Davies and Miss Leyshon (violin), Miss Nesta Jones (viola), Mr. J. G. Collier (cello), and Mr. Joseph Morgan (pianoforte)—and Mozart's Serenade for strings, conducted by Prof. David Evans.—Other concerts have been as follows: Cardiff Suburban Choir, conducted by Mr. Ronald Chivers, the programme including Elgar's 'As Torrents in Summer' and 'Weary Wind of the West,' Bantock's 'Awake,' and Lee Williams's 'Song of the Pedlar'; Cardiff Musical Society, conducted by Mr. Warwick Braithwaite, the programme comprising Parry's 'Blest Pair of Sirens,' Vaughan Williams's 'Toward the Unknown Region,' and Elgar's 'Light of Life'; a Johann Strauss concert; the Brosa String Quartet in the Vaughan Williams and Ravel Quartets; and the Cardiff Catholic Choral Society, conducted by Mr. J. J. O'Leary, in Mozart's twelfth Mass and a miscellaneous programme.—On February 12, M. le Comte de France de Tarsant, assistant French Consul at

Cardiff, gave a highly appreciated lecture on Berlioz to the Anglo-French Society.

HARLECH.—Twenty-one choirs are expected to take part in the Festival, with a total of two thousand two hundred voices. The principal works chosen are the 'Creation' and Bach's 'Jesu, Priceless Treasure.' Dr. Hopkin Evans will conduct.

SWANSEA.—On January 30, the Swansea Chamber Music Society gave a school concert at which Mr. Ernest Tomlinson (viola) and Mr. Reginald Paul played the Viola Sonata of York Bowen and the Romance of Benjamin Dale. In the evening the Society gave a public chamber concert, at which the same artists played works of Arnold Bax and Frank Bridge.

GENERAL.—Arrangements have now been completed for a fusion between the National Council of Music, the National Museum of Wales, the Cardiff City Corporation, and the British Broadcasting Corporation, by which a National Orchestra of Wales will come into being as a standing institution, giving four free concerts per week, which will be broadcast.

Music in Ireland

BELFAST.—A programme of Madrigals and Ballets was given by the 'Pleasure Singers' from Liverpool at a meeting of the British Music Society.—The Philharmonic Society gave a miscellaneous concert on February 10, the chief contributions of the choir, under Mr. E. Godfrey Brown, being Elgar's 'Go, song of mine,' Parry's 'In Praise of Song,' a Psalm by Holst, and Gerrard Williams's unaccompanied Choral Suite, 'A Cycle of the Sea.'—At a B.B.C. concert on February 14, Sir Henry Wood conducted the 'Eroica' Symphony and Mr. Arnold Trowell played Haydn's Cello Concerto on a borrowed instrument, having had an accident with his £1,500 Mantagnana on the way to the concert.—A small choir conducted by Mr. Charles D. Kinnis played the chief part, by singing madrigals and part-songs, in a Saturday organ recital given by Mr. Brennan at Ulster Hall.

DUBLIN.—A notable concert was given by the Dublin Orchestral Society under Col. Brase on January 21. A bright Overture, 'Autolycus,' by Harold R. White, was given its first performance; Liszt's 'Faust' Symphony was played for the first time at Dublin; and Miss Petite O'Hara's playing of Bruch's G minor Concerto was the first full-scale performance of a violin concerto at Dublin since the war, according to the *Irish Times*, that journal also remarking that the orchestra which performed this music consisted of amateurs, students, military players, and a few professionals.—Concerts have been given by the Brosa Quartet, the Pirani Trio, Isolde Menges, Brailovsky, and Albert Sammons.

Musical Notes from Abroad

GERMANY

OPERATIC EVENTS AT HAMBURG AND BERLIN

It is a matter of special interest when an Italian composer sets to music a libretto taken from German literature, as happened recently, when Ottorino Respighi made an opera of 'The Sunken Bell,' a dramatic poem by Gerhart Hauptmann. His work was performed at the Hamburg Stadttheater on November 18. Some twenty years ago the same task had been undertaken by a German composer, Heinrich Zoellner, whose work has not lived. Why did Respighi undertake to spend his forces on a subject which had proved ill-suited for the purpose two decades before? This indeed means idealism of which no German composer would be capable nowadays.

Italy was never considered to be the home of romanticism. Where there is so much sunshine throwing a golden light upon everything there is no mystery, and where there is no mystery there is no room for romanticism. It is in the

woods of Germany that romantic poetry was born. On the other hand, German romanticism proved peculiarly attractive to Italian composers; even Puccini, when writing his 'Le Villi,' an opera nearly forgotten to-day, was under the spell of German romantic poetry, but he failed to render the spirit of his libretto.

Respighi, who in some respects follows the tracks of Puccini so far as opera composition is concerned, may boast of a more intimate knowledge of German literature. He spent some years of his life in Germany, and evidently profited by it in artistic experience. So, when he resolved to set to music the lyric drama of Gerhart Hauptmann, he could hope to succeed, with his refined technique, in translating the peculiar mood of this poem into a more suggestive language than was possible to other composers. Indeed, there is much interesting music in his score. The atmosphere in which the story moves is rendered with great sensitiveness. Even so, there is something artificial in Respighi's music. He and the man responsible for the translation into Italian (which had to be re-translated into German) were obviously mistaken when they assumed a task which had not particularly attracted the poet's fellow countrymen.

There are works interesting even in spite of their weak points. To these belongs Respighi's opera, which is worth mentioning as an ideal enterprise by one of the foremost of Italian composers. The performance, which had a tiring effect upon the hearers, was conducted by Werner Wolff, Kapellmeister, whose special predilection for Italian opera is well known. Maybe 'The Sunken Bell' will be accepted by some other German stages. Its chance of success is not very great.

The revival of 'Pelleas and Melisande' in the Berlin Staetische Oper, under the auspices of Bruno Walter himself, was another interesting event in the life of the German musical stage—for this work had been put aside after the not very numerous performances that were given in Germany when the opera was a novelty. It was now to be decided whether Debussy's opera, which may justly be assigned an important place in musical literature, was capable of impressing the present opera-going public. That even nowadays it is greeted with enthusiasm in Paris was proved to me at its re-appearance at the Paris Opéra-Comique nearly two years ago.

Bruno Walter, who generally does not incline to modern experiments, and who prefers to put his trust in the classics, was convinced that he could bring about a revival of 'Pelleas and Melisande.' It was the particular colour of this score that attracted him. Having trained his orchestra to such a degree that it was ripe for the most difficult tasks, he inspired the players with his love for the work, and drew from them all the beauties of sound latent in the score. One thing, however, he forgot: the atmosphere of this work of musical impressionism can hardly be reproduced anywhere else than in France, where it has become a traditional part of the musical stage. The German opera-going public demands more solid operatic gifts. No doubt it found the music very admirable, but all the same it was conscious of a certain monotony, a feeling which was increased by the great dimensions of the Staetische Oper. So the experiment proved interesting only for the few.

Again, it was vain labour that went to the performance of Igor Stravinsky's 'The Nightingale' in the same opera house. All those who hoped for something revolutionary could not but be disappointed by the lyric character of this work, which certainly has its poetic value, but demands other and more suggestive performance than was given on this occasion.

SOME ORCHESTRAL AND CHAMBER MUSIC NOVELTIES

Concerts particularly devoted to modern music have become rare. This is mainly due to the fact that modernity in itself has lost its drawing power, even for those deeply interested in it, owing to the many disappointments they have experienced. We have obviously arrived at the stage of evolution in which the distinction between good and bad modern music is much more easily drawn than it was in the more revolutionary period soon after the war. It must, however, be acknowledged that Furtwängler, the most successful among the concert

conductors in Germany, does not spare efforts to make his public acquainted with certain modern works, so far as the particular character of the Philharmonic concerts allows it; for of course subscribers to these concerts are not very anxious to undergo new experiences, and to run the risk of being attacked by what they call cacophonies. This happens everywhere in the world. Furtwängler, while paying due regard to this *vis inertiae* of his public, is not afraid of offering, amidst the sweet things he provides, some bitter modern pills which have the great advantage of introducing a little more variety into the orchestral programmes.

One of the novelties performed by Furtwängler was a 'Comedy for Orchestra' by Ernst Toch, a young composer who has gained a certain notoriety among the representatives of the present generation in Germany. His Concerto for pianoforte and orchestra distinguishes him from the many young composers of deficient technique whose originality is based upon their shortcomings. Toch's 'Comedy for Orchestra' is not so gay as the title promises. Certainly he wanted to write a new 'Till Eulenspiegel,' but his humour has been greatly influenced by the love of the grotesque predominating in our time. The beginning of this piece is startling. Rhythmic variety and a sense of colour lead you to expect something very original. After a few bars, however, the composer is marching on the high-road of music, though paved with good counterpoint and full of contrasts. The mood in which he composes is always the same. Grey colour is prevalent. Altogether we may rank this comedy for orchestra as one of the better works written in the last few years.

Another young composer, Hanns Eisler, a pupil of Schönberg, has the curious idea of setting press cuttings to music. An advertisement or a news paragraph inspires him to music. Obviously, he is resolved to deprive music of all solemnity and to make it an expression of every-day life. It is, so to say, music for the man in the street, though seen from the higher point of view of one who has gone through all the experiences of modern music. We had heard a first example of this kind of composition at the Baden-Baden Festival, but his last work, if it is proper to honour it with this title, shows greater surety of style. Eisler writes a new *parlando*, not without some deference to romanticism. The performance of this piece was brought about by the International Society for Contemporary Music. Besides this, the programme contained some already known works by Schönberg and Alban Berg, and these were the best part of the evening.

SCHERCHEN CONDUCTS SYMPHONIC NOVELTIES

Strangely enough, Hermann Scherchen, a conductor very well known to all the visitors of International Festivals, finds it difficult to win the international reputation that is deserved by his extraordinary talents and capacities. This excellent musician, now appointed Kapellmeister at Bukarest, comes back to Berlin now and then to recall his existence to the music-lovers of this town. His concerts prove to be the most remarkable events in Berlin musical life. First, the Broadcasting Company called him forth to perform, with its orchestra, some new symphonies; secondly, he gave a concert at his own risk, the programme of which consisted of some of the most interesting modern works published by the Universal-Edition.

Wladimir Vogel, whose 'Sinfonia fugata' aroused the greatest attention, is a Busoni pupil, and this work, which he probably looks upon as his most important achievement, is devoted to the memory of his great master. Both the name and the characteristic features of this Sinfonia leave no doubt as to the influence exercised by Busoni on his pupil. The composer always seems to be infected with intellectualism, and to neglect the sensual side of music. The Sinfonia betrays this weakness, though its contrapuntal texture is animated by a certain intellectual fanaticism. The more, however, the work advances, the more the composer seems to free himself from scholarly influences and to shake off the fetters of intellectualism. Then he becomes inventive in the instrumental part, so that his 'post-movimento,' with which the whole work ends, proves a very effective conclusion, blending the characteristic

elements of the work into one. A new Pianoforte Concerto by Walter Hübischmann had the great advantage of introducing this young composer as a very sincere and well-trained musician, whereas a new Symphony by Reinhold Wolff could not, with all its pomp, convince the hearer of its value.

The Concerto Grosso by Heinrich Kaminski, the well-known composer, a rather complicated work, had been given here and there in Germany, but certainly had never been so effectively performed as it was by Scherchen. It is a curiosity in so far as it avoids traditional ways, but is rather enterprising in its contrapuntal style and linear movement. Kaminski has perhaps never gone so far in modernity as in this Concerto Grosso, which is obviously intended to prove the possibility of combining the old and the new in grand style. But the impression is not quite so satisfying as the composer had hoped. The synthesis of the two spirits has not been attained, and the conflict between tradition and modernity is apparent. Among the other works performed on this occasion, six orchestral pieces by Anton von Webern, the most ascetic among contemporary composers, and the two Psalms by Ernest Bloch, deserve mention. The latter pieces are pleasant without being important.

ADOLF WEISSMANN.

MILAN

Last month was a very busy one in the concert world here. Apart from the unusually large number of visiting artists, in one sense the Schubert Centenary concert was the most important given. The evening's music was preceded by a lecture on the life, works, and relationships between the great *Lieder*-writer and Rome. The lecturer was Otello Cava, who curiously chose to address most of his remarks to the supposedly present figure of Schubert, and clothed in these garments his text proved most interesting. The music performed included two groups of songs and the Trios in E flat and B flat. These latter were played by the Trio Italiano Ranzato, led by Virginio Ranzato (violin). The pianist, Marino Beraldi, also accompanied most ably the singer, Janina De Witt, a mezzo-soprano of good quality and power. Her decision to sing in Italian was a mistake, however, as she let her style reflect an Italianism alien to the spirit of the great Viennese. Her interpretations were otherwise intelligent and at times vivid.

Important also were the several concerts given by the Quartet Society, for which were engaged the violinist Busch and the pianist Serkin; Wanda Landowska, pianist and harpsichord player; Mischa Elman; and the pianist Horszowsky. The Busch and Serkin evening was devoted to the Beethoven group, Op. 30 (dedicated to Alexander I.). This set is hardly ever heard here, and in the hands of these two sterling music-makers proved very acceptable fare indeed. Most impressive was the Sonata No. 6, in A major (Op. 31, No. 1), and in particular the Adagio molto espressivo movement. Landowska's programme, for merit of novelty, was the most interesting of all; especially with the repetition of the third movement of Mozart's Sonata in A upon the harpsichord after the pianoforte. It was quite exciting, too, to see Byrd's name figuring on her programme amongst those of Couperin, Telemann, and Scarlatti. As may be imagined, Elman's success was immense, and in a lesser degree that of Horszowsky, though this latter, by paying attention to his tone in the louder passages, would also score unqualified success.

The Poltronieri Quartet gave some interesting concerts, one of Brahms (the C minor and G minor Quartets), one of Schumann (the Trio in F, the Quintet, and songs), and one mixed.

Under the direction of the Ufficio Concerti there were the usual four or five concerts weekly, principal among which were those of Joan Manen, the well-known Spanish violinist; Hildegard Donaldson (violin); and the German pianist, Edwin Fischer, from whose hands the Sonata of Stravinsky was coldly received.

AT LA SCALA

Since last writing, there have been presented 'Nerone,' 'Turandot,' the ever-green 'Lucia,' two turns of the Wagner cycle, and the new ballet, 'Vecchia Milano,' by Vittadini and Adami, preceded several times by 'Gianni Schicchi' and 'I Pagliacci.' In 'Nerone,' Trantoul (the tenor spoken of last month in regard to 'Otello') scored another triumph. The progress of this singer is extraordinary. The other leads were sung by Scacciati, with Galeffi and Faticanti. Toscanini directed. 'Turandot' was received with the same enthusiasm as last year, which fact gives one to wonder a little. Panizza conducted, and under his direction the pseudo-Orientalism gave every chance to the singers—Merli, Scacciati, and Pampanini, who sang particularly well. The Wagnerian operas were very popular, and several days before they commenced saw the house sold out for both occasions. The interpreters were almost without exception the singers of last year. In the Siegfried of Fagoaga there was a noticeable improvement. Most worthy of notice, too, was the Brünnhilde of Leider. Rossi-Morelli sang an excellent Wotan, more so in the 'Valkyrie' than in 'Rhinogold,' while the Fricka of Cravcenko was impressive. Creditable also were the interpretations of the other members of the caste. This cycle is probably Panizza's strongest interpretation.

And after the 'Ring,' 'Lucia' and Dal Monte. If the change seemed abrupt or incongruous, let it be said at once that it was accompanied by a sigh of relief. Of course, the glory was Dal Monte's. Pertile too sang well, and Damiani was a fine Ashton.

THE NEW BALLET 'VECCHIA MILANO'

The choreographic action invented by Giuseppe Adami and set to music by Franco Vittadini originates in the Milanese history of 1850, when Cavour despatched his famous order from Turin. 'The Lombardese will not alone resist the clever seductions of the Archduke Maximilian sent from the Viennese Court to ingratiate the sentiments of the people of the city, but they will respond with hostile acts to the smiles of friendship and benevolence.'

A plot of wonderful ballet-material has been drawn from the historic scenes of the time, and with it the choreographer might have done better than he did. One is bound to say that from the actual scenic point of view, the ballet would go hardly if separated from the gorgeous costumes of Caramba and the lavish production of La Scala. The music is modest and unpretentious, and achieves its composer's end very creditably. He employs some old tunes spontaneously, and manages always to be fresh; there is nothing laboured, notwithstanding little sallies into the realms of modernism, and here and there are purely reflective touches. It might have been better had he adopted new themes instead of repeating certain motives, but here he appears to have preferred varying the orchestration. There are a number of sections worthy of being extracted, and the conductor of the small orchestra in search of pleasant filling-in music might look further and fare worse.

Of the operas selected to accompany the ballet, 'I Pagliacci' proved the more acceptable. Both as protagonist in 'Gianni Schicchi' and as Tonio in 'I Pagliacci,' Carlo Galeffi sang and acted as can very few others. His is a great voice and a great school. In 'I Pagliacci,' Menescali sang Canio, and Rosa Pampanini, Nedda. Both her acting and singing were practically faultless, and whatever her performances may have lacked in Puccini's 'Manon' last month, her Pagliacci showed her to be one of the most satisfying singers heard for a long time.

CHARLES D'IF.

PARIS

'La Tour de Feu' is the title of a new work produced by the Opéra a few weeks ago. The composer, M. Sylvio Lazzari, had hitherto served as a regular contributor of dramatic music to the Opéra-Comique. In this quality he supplied various items, the best of which, the 'Lepeuse,' won for him considerable appreciation in France, if not

abroad. For the vast and elaborate staging of 'La Tour de Feu' the composer had to apply to the Opéra, the artistic management of which spared no effort to meet the task.

The story is one of violent passion and no less furious feats. Yves, the keeper of a lighthouse on some abrupt point in Brittany—presumably in the 17th century—celebrates his wedding with Naïc, a mysterious and dreamy girl. A Portuguese nobleman, Don Jacintho, sailing in his yacht, is infatuated with Naïc, who in turn is dazzled by the foreigner's magnificent presents, and falls in love with him. They lay down a plan of elopement. Naïc is to make the necessary signals to the ship for coasting and taking her on board. Yves scents the treachery, and in wild jealousy puts out all lights, heedless of the storm raging at sea. Don Jacintho's ship is smashed on the rocks, and Naïc throws herself into the dark waters. Mad with despair, Yves sets fire to the lighthouse, and disappears in the flames.

The three Acts of this opera are of unequal strength. The first seems long and fairly monotonous, with music of no outstanding feature in spite of a few beautiful popular themes of Brittany. The second Act indulges in conventional rhetoric, and not until Act 3 begins can we catch a glimpse of M. Lazzari's otherwise efficient operatic talent. By writing his own libretto the author handicapped himself as a musician. There is little, if any, construction in the plot, which is flat during the first two Acts, and the third suffocates with accumulated dramatic violence. The music follows unavoidably the same curve. Instead of a normally ascending climax, the musician, as if to make good the deficiency of the beginning, lets loose, in the last part, floods of music, the grandiloquent violence of which overlaps lyricism, falling little short of exasperation. Moreover, the dominant characters of the play are too primitive, and defy even an elementary progression of psychological insight. The composer's musical language, though of a belated Wagnerian character, attests nevertheless to his fervid conviction, and in the third Act does not fail to make a deep impression. A novel feature in the staging of 'La Tour de Feu' is the use of the cinema with a view to creating the illusion of a closer reality so far as the sea-waves, the storm, and similar scenic effects are concerned. Moving pictures taken at adequate occasions are shown discreetly inserted among curtains of real decoration. The innovation should rejoice lovers of the realistic theatre.

M. Walther Straram has inaugurated his annual season of sixteen symphony concerts on Thursday nights at the Pleyel Hall. His orchestra is composed of the best elements available, which, under his tenacious and enlightened direction, give performances of a remarkable quality. The programmes are composed in a spirit of large eclecticism. Among the new works performed we should note two pieces by Darius Milhaud, 'Israel is living' and 'Hymn to Zion,' which lasted together less than four minutes, and in which, for sheer lack of time, the best of the composer's talent could not be detected.

At the subsequent concert, M. Alfredo Casella performed (himself at the pianoforte) 'Scarlattiana,' a divertissement for pianoforte and small orchestra, composed on themes from Scarlatti's works. The Italian pianist and composer proved brilliant both in the working out of the themes and in the presentation of his homage to the great master.

When on the following Thursday M. Straram took the lead for the production of Alban Berg's Chamber Concerto for pianoforte, violin, and a limited orchestra of thirteen wood and brass instruments, forebodings came that some trouble lay ahead. In fact, before half of this item had been delivered, those three thousand auditors almost unanimously broke out in vehement protest. Twice had M. Straram to quit his artists and face heroically the clamouring audience. Alban Berg is a pupil of Schönberg, and an earnest exponent of the latter's aesthetics. But while the master's art offers at least the redeeming feature of an aim realised by the means used, the pupil's endeavours fall far short of anything that even convinced Schönbergians may agree to. Although Berg is 'out for' atonality, in the aforesaid Chamber Concerto the main parts—viz., those for violin and pianoforte—are rarely capable of escaping from the fetters of smashed but

none the less existent tonality, while the wind instruments, practising seemingly apart from the soloists, display timbre colours in those registers which cannot stand prolonged or frequent exhibition without producing a despairingly monotonous effect on the unprejudiced hearer. M. Straram and his soloists exerted themselves to the utmost in defence of an indefensible work. Praise is due to them, with the regret that so much talent and goodwill have not been extended to musical creations of a less barren issue.

PETRO J. PETRIDIS.

VIENNA

'GERMAN' CONDUCTORS

Three prominent conductors have visited Vienna in close succession recently, each representing a different type, all three considered German musicians, yet all three Austrians, either by descent or by long association. It is a peculiar and oft-noted fact that the majority of what are to-day known as 'German' musicians—especially conductors—are more or less Austrians by birth. Austria, a German country by virtue of her language, is yet very different from Germany herself as regards mentality—more cosmopolitan and international, and a blend of northern and southern culture, with the latter decidedly predominating; a fact accounted for largely by Austria's geographical situation and by her mixed nationality. The Austrian soil has produced these artists: Berlin is merely their 'market'—to use a term quite in keeping with the lively atmosphere of that city in music no less than in other things.

The conductors mentioned above came in close succession, which is probably not an accident. Their advent was probably more or less connected with the fact that the Staatsoper is just now, once again, in quest of a new 'first conductor' to take his place beside director Schalk and Robert Heger. And what German musician would not be tempted by the prospect of a prominent position at what is still—and more than ever—the greatest and most aristocratic operatic theatre on the Continent? True that the Staatsoper, under the directorship of Franz Schalk—a musician brought up in the ideals of the Wagner epoch—has been, and still is, slighting the contemporary operatic production; true that the modern (and sometimes violently radical) methods of stage direction have only recently, and only reluctantly, found entrance at the Vienna Opera; but equally true that the seeming 'reactionary' mentality of Vienna's Staatsoper is deeply rooted in a great and noble tradition which should safeguard this house from the far-fetched experiments now in vogue in Germany, and notably at Berlin, where the rivalry between three opera houses and their famous directors bears sometimes strangely 'original' fruit.

The three visiting conductors were Erich Kleiber and Bruno Walter, from Berlin, and Egon Pollak, from Hamburg. (Pollak has often been mentioned as a candidate for the Staatsoper.) Of Kleiber's successful debut concert with the Vienna Philharmonic Orchestra I have spoken in my last month's letter. After this deeply-intellectual artist, Bruno Walter represented a different type of conductor. Kleiber is of the 'young guard'; Bruno Walter, beloved here from his collaboration with Mahler at the Staatsoper, belongs now—in the eyes of the present musical generation—to the 'classical' conductors, notwithstanding his comparative youth. As usual, Walter made his *re-entrée* with a Mahler Symphony (No. 1), and few conductors present this work in as truly a 'Mahlerian' way as he does; few are more capable of reflecting the incessant and abrupt changes from elation to melancholy; in short, what I have once termed the 'intermittent hysteria' of Mahler's music. After Kleiber's fourth Mahler Symphony and Walter's first, Egon Pollak presented a new aspect of Mahler conducting in the 'Song of the Earth.' Pollak is chiefly an operatic conductor, and his revival of Verdi's 'Falstaff' at the Vienna Opera, two years ago, was remarkable. He is compelling, but more of the quiet, 'objective' type. After the lyric effusiveness with which Walter is wont to endow the 'song symphony,' Pollak's reading baffled at first by its seeming sobriety. He divests this music of

much that makes for its romanticism—which is, perhaps, the attitude the general public will ultimately take towards Mahler's works. It remains to be seen, however, whether, minus its neurasthenic element, Mahler's music will stand the test of time.

ORCHESTRAL NOVELTIES

It is noteworthy, by the way, that German conductors who, in Germany, stand in the front row of the 'pace-makers' for ultra-modern music, generally choose older and acknowledged works for their programmes at Vienna. This fact is significant: Vienna has not the sensation-hunger of the more 'Americanized' Berliners, where new names, new sensations, spring up daily, only to lead an ephemeral life and disappear as quickly as they came. Vienna's musical taste is of the evolutionary sort, which is again the result of an old musical culture: new things are less readily embraced, but more intensely loved once their worth has been tested. Unfortunately, however, this state of things makes conductors reluctant to produce new works here, and consequently novelties are becoming increasingly scarce in Vienna programmes. Robert Heger this season reverted to a newer work for his Gesellschafts Konzerte, which had previously been tried and acclaimed—Erich Wolfgang Korngold's Pianoforte Concerto, a brilliant piece of instrumental music written for, and excellently played by, Paul Wittgenstein, the one-armed Viennese pianist. In this work, a light and bright touch contrasts happily with the dramatic pathos so frequent in Korngold's larger works, and banalities are more carefully avoided than usual. Indeed a certain element of jugglery is welcome in the syncopated portions of the work, which reveal a refreshing willingness on Korngold's part to be 'up to date.'

Although this Pianoforte Concerto is a welcome addition to the small literature of contemporary instrumental music with orchestra, the same cannot be said of Joseph Achron's Violin Concerto which Louis Krasner, a highly-gifted young American artist, presented for the first time in Europe, at Vienna. The long piece consists of two movements, of which the first, excessively protracted, brings forward no less than fifteen themes. The composer terms them 'Trops,' and they are derived from Hebrew synagogue music. Such wealth of themes precludes logical 'development' in anything like the traditional sense, and the result is chaos. The second movement is shorter and more concise, being built on two Hebrew dance-themes. Apart from its doubtful musical worth, the piece cannot even be considered grateful for the instrument. It sounds well in parts, particularly in its bizarre orchestral effects. Krasner played the immensely taxing piece with brilliant technique and fine tone.

SOLOISTS

Katherine Goodson, the British pianist, devoted her recital this season to Chopin, and displayed once more her wide emotional range, artistic conceptions, and mature mastery. Chopin, too, dominated in the programme of Jan Smeterlin, whose fine pianism, particularly effective on the lyric side, is well known and appreciated here. Backhaus, in three recitals, rallied his numerous admirers, and proved one of the outstanding pianists of the season. Like Backhaus, Stephan Askenase chose Liszt's B minor Sonata and, with a plastic and expressive reading, emphasised the eminent instrumental virtues of the piece to an extent which almost obliterated its doubtful musical qualities. Less pianistic, but vastly more interesting, was Prokofiev's third Concerto, of which Askenase gave a great performance under Egon Pollak's baton. With Prokofiev, as with Bartók in his new Concerto, the piano forte is above all an instrument—and predominantly a percussion instrument—in the orchestral ensemble. This is, perhaps, a drawback for the soloist, but a stimulating experience for the hearer.

The concerts of Adila Fachiri were anticipated with interest owing to this violinist's relationship to Joachim, and these expectations were not disappointed: she met with decided and deserved success. Philipp Scharf, an American violinist, returned after a year's absence, and evinced a remarkable growth in both the technical and musically aspects of his work. Judith Bokor was one of the number of cellists who have recently visited Vienna—

Gaspar Cassado, Rafael Lanes, Arturo Bonucci, and Antoni Sala—and created again a deep impression through her beautiful tone ('dematerialized') to an extent rarely found with this instrument), and through her noble, artistic interpretations. An interesting new-comer in the vocal field was Gladys Greene, an American soprano with a light, beautiful voice, who mastered the stylistic requirements of old Italian arias, classic German songs, and modern compositions with notable versatility.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

GEORGE VERNON RIGBY, at Ramsgate, aged eighty-eight. Although even his name is unknown to many musicians of the present day, Rigby was about fifty years ago one of the most famous of tenors. For some years, in fact, he was a good second to Sims Reeves himself. He was born at Birmingham on January 21, 1840, and sang as a boy at St. Chad's Cathedral. When only twenty-one he began singing tenor professionally, being heard at Mellon's Promenade Concerts at Covent Garden and at the Alhambra—at that time a concert room. After singing in the provinces with Henry's Corri's opera company, he went to Milan to study under Sangiovanni, making an appearance at the Carcano Theatre in 'William Tell,' in 1866. From Italy he went to Berlin and Denmark, singing in 'The Barber of Seville,' 'Rigoletto,' &c. In 1867 he returned to England, and a year later established himself, as a result of his successful singing in 'Samson' at the Gloucester Festival, where he was acting as substitute for Sims Reeves, indisposed. For about ten years Rigby enjoyed great popular success, but he retired early, partly, no doubt, owing to the rise of Lloyd. His last public appearance was about 1887.

WILLIAM BOYD, in London, on February 16, aged eighty-three. He was born in Jamaica of Scottish parentage; came to England to be educated—Hurstpierpoint, St. Edmund Hall, Oxford, and Worcester College, Oxford, holding an organ scholarship at the latter College. In 1877 he was ordained, and after various posts in the country he was appointed to All Saints', Norfolk Square, where he remained until his resignation in 1918. For some time previous to his death, he had been blind. Though an excellent all-round musician, his only well-known composition seems to be the hymn-tune 'Pentecost' ('Fight the good fight'), which has long established itself as one of the most widely-sung tunes in the world.

JOHN BEARD, at Birmingham, on January 20, aged eighty-seven. He belonged to a family that had for three generations played no small part in the musical life of Birmingham. He sang for many years in the Festival chorus; all his children—nine sons and a daughter—became active musicians, one of the sons being now a member of the City Orchestra, of which a grandson, Mr. Paul Beard, is leader; and another grandson is a violinist of whom a good deal is expected.

ANDREW NEWLAND DEAKIN, of Hove, Sussex, in his seventy-first year. A well-known and highly successful schoolmaster and tutor, he was a son of Andrew Deakin, a music critic who was also organist for many years at the Birmingham Musical Festivals.

T. H. COLLINSON, at Edinburgh, aged seventy. He was organist of St. Mary's Cathedral in that city for fifty years, and also held the posts of organist to the University of Edinburgh and conductor of the Edinburgh Royal Choral Union for about thirty years.

W. MILNE GIBSON, at Aberdeen, aged seventy-nine. Precentor and musical critic, for many years President of the Aberdeen and District Old Precentors' Association, and author of 'The Old Scottish Precentor.'

FREDERICK ILIFFE, at Oxford, aged eighty-two. For many years he was organist to the University, as well as organist and choirmaster at St. John's College. He wrote a good deal of Church music.

PHILIP BROZEL

Philip (or Feodor) Brozel, the tenor who died recently at Richmond, was a Russian Jew, who under the threat of conscription and with an ambition to be a great singer, set out for England towards the end of the 'eighties. He had been singing in the chorus of the Petersburg Opera House (so he once told the writer), and expected to have enough money to pay for the projected journey. Owing to the failure of the impresario the company did not receive their salaries, and young Brozel started out with nothing but his fare to Hamburg. There, after severe suffering from cold and hunger, he found refuge with some friendly people of his race. One night, exhausted and despairing, he stumbled to the lighted door of a house and fell fainting on the threshold. The kind occupants took him in, revived him, and on his recovery paid his fare to London. Here Brozel, helped by a compatriot, obtained employment in a clothier's warehouse, and started saving up for a term's instruction at the Guildhall School of Music, which, in his simplicity, he thought would be sufficient to launch him as a 'star' in the operatic world.

When at the Guildhall School, he was brought to the notice of the wealthy Mr. (afterwards Sir John) Rutson, a patron of art to whom many young students were indebted for help and encouragement. Mr. Rutson sent Brozel to the Royal Academy of Music, paying (during some years) for his studies there, giving him a good pianoforte, and providing him with £1 a week for his living. Of this the lad sent 10s. every week to his widowed mother in Russia.

At the Academy Brozel at first studied with Randegger, whose methods did not suit him; nor was he satisfied with his progress under the professor to whom he went next. By chance he heard of Wilkinson, a teacher not in great favour with the authorities, but a brilliant instructor withal. This remarkable man, who had first discovered the powers of his voice on the ranches of Australia, had gathered his knowledge of the art of voice-production during a long and eclectic period of study among the professors of Italy. Brozel at once recognised Wilkinson as a master among masters, and under him he pursued his studies unofficially, while continuing (diplomatically) his course under his regular professor, who, it is stated, wondered at the sudden and striking progress of his pupil.

Brozel owed his initial success to Sir Augustus Harris. The Academy students had performed the new opera, Leoncavallo's 'Pagliacci,' in which Brozel sang the part of Canio. Presenting himself to Sir Augustus he asked for a hearing. Harris at once gave him his chance. As it happened, De Lucia, the only available Canio, was making difficulties, and Harris was glad to engage Brozel to fall back on. He offered the young singer £10 a week to appear during the Covent Garden Opera season in 'Pagliacci,' when required. Brozel, who had been counselled, 'Whatever Harris offers, ask more,' replied, 'How can I live on £10 a week?' (he had been living on 10s.!). Sir Augustus responded with an offer of £15. For two seasons subsequently, during Sir Augustus Harris's life, Brozel (now at a handsome salary) sang at Covent Garden with great success, and made his name rapidly.

He appeared some time later in the title-rôle of McCunn's opera 'Diarmid,' the libretto of which was written by the late Duke of Argyll, and received the command to sing before Queen Victoria at Balmoral. Her Majesty paid Brozel a gracious compliment, 'You are a Russian, yet your English is better than an Englishman's.'

Brozel sang in 'Don Giovanni' at Covent Garden on the occasion of Patti's last appearance in public (as Zerlina). He was the Siegfried when that opera was produced in English for the first time.

Philip Brozel was leading tenor both in the Carl Rosa and the Moody-Manners companies. He also toured the United States, and appeared at the Metropolitan Opera House in New York. He had great successes in Germany and Austria, mainly in Wagnerian opera, but also in Strauss's 'Salome,' in which he created the part of Herod. During this period he was perhaps at the zenith of his career. The severe strain of Wagnerian opera began early to tell on his constitution, and he retired prematurely from the operatic stage, his last appearance at Covent Garden

being in 1910. It is understood that he was offered a professorship at the Royal Academy of Music (of which he became a Fellow); he preferred, however, to give private instruction. This he continued to do until his last illness.

At the opening of Brozel's career, Jean de Reszke received him very kindly, and gave him valuable advice. De Reszke remained ever the younger singer's ideal. There was some resemblance between their voices, and this was specially noticeable, it was thought, in such rôles as Lohengrin and Tristan. These operas Brozel preferred to any, the princely character of Lohengrin, above all, appealing to his imagination. It may be considered that Brozel was never more successful than in the part of Canio, for which he was in appearance and temperament particularly suited, and in the opinion of not a few he was its best exponent.

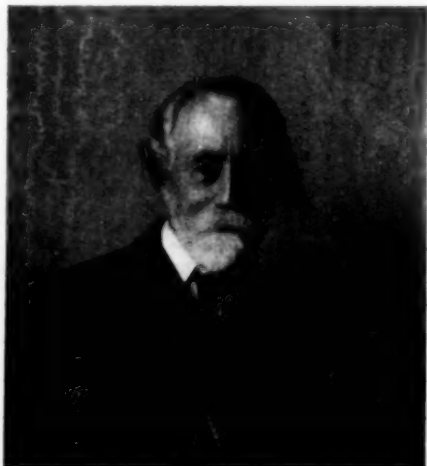
Philip Brozel's voice had the true tenor quality, and was characterised by a peculiar sweetness not to be forgotten. His style was without affectation or mannerisms, and always in perfect taste. Brozel was an intellectual interpreter of the great masters of opera, an enthusiastic student of everything that is finest in his art, and a most conscientious and energetic worker. His death at a comparatively early age will come as a shock to those who remember him as one of the best known and most popular tenors of his day.

KATE GERARD.

JULIAN EGERTON, CLARINETTIST

How many musicians are living now who played with Sullivan in his twenties, when he was conducting concerts at the old Royal Aquarium? This question was prompted by reading 'Sir Arthur Sullivan: His Life, Letters, and Diaries,' recently published, and by meeting one whose name figured on most of the big concert programmes of that time; to wit, the veteran clarinetist Julian Egerton, who reminded me that he at least is one of such musicians, and possibly the only one.

The eminent instrumentalist is now in his eightieth year, full of life and vigour, with faculties perfect, and still playing his beloved instrument, with a technique and tone which



many, fifty years his junior, might well envy. An hour's chat with this veteran, who in his day had few rivals, brought out many reminiscences, and made me feel I was back in the days of side-whiskers, antimacassars, and horse-hair sofas, when conductors appeared at the desk wearing white gloves, and beat time with a silver-mounted baton.

Son of a sergeant in the Coldstream Guards, who gave him his first lessons on the instrument, Egerton soon made use of his talents and secured some deputy work with Manns at the Crystal Palace, who recommended him to Sullivan,

who, in his turn, gave him a real start in the series of concerts he conducted at the Royal Aquarium from 1874-76. There followed many important engagements, notably one at the Saturday Popular concerts, as they were called (although the music was classical), in which he played the Mozart Clarinet Trio with Charles Hallé (pianoforte) and Straus (viola). In 1870, Her Majesty's State and private bands were re-organized, W. G. Cusins being appointed Master of the Music to the Queen. Egerton received the post 'to perform on the clarionets' when required, the performances 'not to exceed twenty per year.' There were a number of other conditions drawn up in a very legal-looking document, and of course the performers had Court dress with knee-breeches and silk stockings.

During all this time Egerton was also fulfilling engagements all over the kingdom, and among the conductors he played under were Arditi, Benedict, Cowen, Dvořák, Ganz, Henschel, Mackenzie, Mottl, Parry, Randecker, Richter, Stanford, Sullivan, and Wylde. Of Dvořák he tells an amusing tale. Dvořák came over to conduct the first performance of his oratorio, 'St. Ludmila,' at the Leeds Festival of 1886. He was quite indifferent to his appearance and dressed rather shabbily, but on this occasion he was persuaded to don a 'dicky' and cuffs. When he started conducting, naturally the cuffs slid over his hands. He kept pushing them back, until at last in despair he dragged them off and cast them at his leader!

Richter came to England in 1879, and conducted important orchestral concerts at intervals until 1881, and Egerton was at once engaged by him. Egerton places Richter in the forefront among conductors he played under, largely for his knowledge of all the instruments; and he is certain that Richter could tell when every wind player 'took breath,' and if it was not in the right place he was corrected.

The post of professor of the clarinet at the Royal College of Music becoming vacant in 1894, Sir George Grove appointed Egerton in succession to Lazarus. He held it until 1910, when through domestic trouble he had to resign, greatly to the regret of Sir Hubert Parry, who was then the principal.

Previous to this, in 1880, he was made professor at Kneller Hall, the Military School of Music, and during the sixteen years he held the post many of our present-day bandmasters passed through his hands.

Wishing to have more leisure, at the age of seventy he gave up much of his public work, and retired to a country home in Kent. But, like the true artist he is, he still practises, and to those who are privileged to hear him privately in chamber music there comes the impression that whatever the 'modernist' may think of Victorian music, at least the period had some great executive artists, and Julian Egerton is one of the proofs.

A. W. P.

STANLEY WITHERS:

AN APPRECIATION

By the death of Stanley Withers the Royal Manchester College of Music loses a valuable servant, and Manchester one of its most cultured sons.

The idea of a College of Music at Manchester first took practical shape from a proposal made by Sir Charles Hallé at a meeting in the Mayor's Parlour of Manchester Town Hall, in December, 1891. The small committee which was then formed issued a favourable report a few months later, and in May, 1892, the report was adopted at a public meeting in the Town Hall. In the same year upwards of eight hundred applications for the post of organizing secretary were considered; the final choice fell on Stanley Withers. From the date of his appointment to the actual opening of the College, on October 3, 1893, he did excellent work in organizing and addressing meetings in many of the towns in the Manchester district, and the successful launching of the new College of Music was largely due to his initiative.

After that time much good work was done by Stanley Withers, and he crowned his efforts by playing a great part in the movement which resulted in the Royal Charter being granted to the College in 1923. In connection with

the application for this, he had many consultations with the leaders of the Royal College of Music and the Royal Academy of Music. These institutions will undoubtedly realise the extent of the loss sustained by the sister College at Manchester.

Stanley Withers was a remarkable man in many ways. Possessing a wide knowledge of literature and the arts in general, his opinions and criticisms of poets, novelists, and other writers, painters, sculptors, architects, and musicians, were characterised by real artistic insight and sound common sense.

During the war he accepted an official position in the army as lecturer on literature, donned khaki, and gave addresses in various camps. It was intended he should go to France, but his health prevented this.

He gave lectures on the poets and novelists to the College of Music students, and when eventually a class in this subject was formed, he was appointed professor. A few years ago the University conferred on him the degree of Master of Arts, *honoris causa*.

The loss of his devoted wife, on May-day, 1914, was a great blow to him, and at times his mood was that of *de profundis*; but generally his natural high spirits prevailed, and those who have been fortunate enough to hear him discourse on, e.g., Falstaff, know how he could rise from the depths and thoroughly enjoy the great comic characters in literature.

Failing health during the past two years caused him to relinquish some of his duties. One lovely Saturday in September last, I took him for a motor run to North Wales. The following day an apoplectic seizure gave warning of trouble, and a second attack several weeks later was even more serious. From the latter he never rallied, and the end came peacefully on Thursday, December 29, 1927. *Requiescat in pace*.

THOMAS KEIGHLEY.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

ORGAN LOVER.—(1.) We think you would be well employed in filling up the gaps in your Bach repertory. You certainly ought to work at some chorale preludes other than those in the 'Little Organ Book.' Get vol. xvii. of the Novello Edition, containing the 'Eighteen Chorale Preludes.' Take some more of the Trio-Sonata movements; and don't remain content with having learned the easier movements of Mendelssohn's Sonatas. If you can play the 'great' B minor of Bach, you ought to do all the rest of Mendelssohn, including the three Preludes and Fugues (the C minor and D minor are too fine to be neglected by anybody). There is still a great deal of Rheinberger to be explored. You might take the D minor Sonata (No. 11), some of the 'Twelve Characteristic Pieces,' and the set of Twelve Trios, which are delightful both as music and studies. (2.) If you find difficulty in pedalling with speed, make it a separate study. Get Ellingford's 'Pedal Scales and Arpeggios' (Novello, 2s. 6d). Are you using the ankles freely? And the heels? Too much toe-work, combined with leg—rather than ankle—action, will keep you on the slow side. Ellingford's manual will give you sound guidance on these points.

'MILL ISLE.'—You take so much pleasure in your hobby of writing hymn-tunes that we are loth to say anything to diminish it. But as you ask for our opinion, we must reply that your melody, though singable and not unpleasant, lacks both strength and originality; and the harmonies supplied by the reverend gentleman are decidedly weak and amateurish. The tune is not good enough for use in church, and (although you have published it) it ought to have remained in manuscript. However, go on with your hobby, in spite of what we have said; but let it and its fruits be a purely personal and private affair. There are already too many tunes of the weak or 'not bad' order.

I. W.—You raise a point that is of importance to inexperienced composers. If (you say) a song is submitted to a publisher, and declined, the composer cannot tell whether the failure is owing to lack of quality, or difficulty, or what-not. This leads you to inquire whether there is any musical equivalent to the school of journalism, where composers may be put right in these matters. There are plenty of correspondence schools of composition, and troops of correspondence teachers, ready to help (see our advertisement pages). We do not think any publisher would (as you suggest) give reasons for refusal on payment of a fee. Often, by the way, the reason is that the composer's name is unknown: it takes some mighty good music to overcome this handicap. Common-sense counts for a good deal in marketing your wares. On the face of it, you would be wasting your time if you sent a fox-trot to Novello, or an anthem to Lawrence Wright. Yet, in a lesser degree, that is the kind of mistake inexperienced composers make.

T. A. J.—(1.) There is a general rule that a piece should begin and end in the same key; in the case of a work beginning in a minor key, the end may be in either tonic or relative major. In other words, if it begins in E minor, it may end in E major or in G major, the former being the more usual. The Overtures you quote as breaking this rule are not movements in the ordinary sense of the term. They are more or less of the potpourri (or 'medley') order, in which various numbers from the opera are strung together. Such overtures often have a very free-and-easy key-scheme, and their scrappy construction justifies it. But a movement in a recognised musical form (such as sonata, fugue, minuet and trio, &c.) would lose unity and finality if it did not at the end find its way back to its tonic.

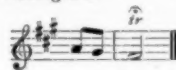
L. M. N.—It is practically impossible usefully to recommend a book on 'how to teach the pianoforte' to one whose qualifications are wholly unknown to us. We will of course do our best to help you, but you must first give us some idea of your powers as a player, your age, previous experience, any diplomas you may have gained, &c. The first steps in the teaching of music are all-important, and perhaps one of the greatest needs is musicianship on the part of the teacher or would-be teacher. This is why, before advising you to read particular books, we should like to know the part you have already played in acquiring musicianship.

J. H. R.—The volume of Choral Preludes you mention appears to contain the 'Little Organ Book' Preludes, mixed up with others. In order to appreciate the 'Little Organ Book' fully, you should get a good version of it. Novello's publish an excellent one, edited by Sir Ivor Atkins. It contains many helpful notes on interpretation; the Preludes are arranged in their proper order of the Church seasons; and each Prelude is preceded by the Chorale on which it is founded, together with a translation of a portion of the German hymn.—(P.S.—We are glad you have been 'a constant reader for nine years,' but you needn't apologise for venturing after all that time to ask us one little question. What are we here for if not to be of service to our readers?)

A. T.—The following would probably cover the ground in self-instruction for Intermediate Mus. Bac. (London): Form: 'Musical Form,' Pauer (Novello); 'Sonata Form,' Hadow (Novello). History: 'History of Music,' Stanford and Forsyth (Macmillan); 'Oxford History of Music' (O.U.P.), supplemented on special subjects by the new 'Grove.' Harmony: 'Harmony,' Stainer (Novello); 'Unfigured Harmony,' Buck (Clarendon Press); 'Harmony,' Kitson (O.U.P.). Counterpoint: 'Modal Counterpoint,' Dunstan (Novello); 'Applied Counterpoint,' Kitson (O.U.P.); 'Contrapuntal Technique of Elizabethan Composers,' Morris (O.U.P.).

SYDNEY (Winnipeg).—(1.) We have no programmes of recitals given by the late Gervase Elwes, nor do we know where a set may be seen. Perhaps a reader can tell us. (2.) The London Gregorian Association Festivals are still held, though the services are no longer confined to St. Paul's Cathedral. The conductor is Capt. Francis Burgess, and the secretary Mr. Edwin P. Tilly, 154, Bedford Hill, S.W. 12.

E. A. M.—In the final two bars of Scarlatti's Sonata in F sharp minor (Intermediate R.A.M. and R.C.M. examinations) the closing trill



consisting of as many 'beats' (i.e., repetitions of the shake notes) as the player desires, should stop immediately before the beat. On no account should the final sound come with a beat.

A. S. M.—Your dispute with your friend as to 'whether a melody changed from major to minor mode remains the same melody, or is a variation,' is mere hair-splitting. It would be easy enough to show (if we had time and patience) that you are both right. Instead, we say that you are both wrong in wasting your time over a quibble.

G. L. C.—We have not space to give fingering of the cadenzas in Liszt's 'Liebesträume,' as it would involve printing the music. The work is fully fingered, &c., by I. Philipp, in the Costallat Edition, which may be had from Novello.

F. C. J. S. (Dublin).—(1.) We understand that the Choral Prelude by the late Charles Macpherson, on 'Ye servants of the Lord,' is still in manuscript. No doubt it will be published in due season. (2.) The York Minster Chant Book is printed, but for use at the Minster only.

J. M. O.—(1.) We know of no French-English dictionary of musical terms. (2.) The best English biographical and critical account of Berlioz known to us is that in Hadow's 'Studies in Modern Music,' first series (Seeley, Service, 5s.).

NEIL.—The acciaccatura in the middle section of Debussy's 'Golliwog's Cake-walk' displaces its principal sound. Hence it should be heard as a crushing sound against the upper or undecorated note. On no account should it be played before the beat.

A. W. J.—You are merely one of many who ask our advice as to how to obtain a post as pianist in a café or cinema orchestra. We can only suggest that you write to the conductors of the many bands in your large town.

W. M. A.—Some of the larger Gramophone Clubs and Societies have lending libraries of records. Write to the secretary of the one nearest to you—the N. London Gramophone Society, c/o The Gramophone, 58, Frith Street, W.1.

ANT.—The pieces for Trinity College pianoforte examinations have not been treated analytically in the *Musical Times*. We are considering the feasibility of doing this in future.

GREENOCK.—The usual and most satisfactory way of grouping a three-part female-voice choir is (from left to right): 1st trebles, 2nd trebles, altos.

J. F.—Prout's jingles to the subjects of 'The Forty-eight' were published by Joseph Williams.

H. W. T.—We have none of the biographical details you ask for. Write direct to the composer, at Beechey Knowle, Coxthorne, Sussex.

Several readers supplement our February reply to 'S. M. X.' concerning books on choral conducting. Some correspondents draw attention to Dr. Coward's 'Choral Technique and Interpretation'; but this fine work, which is of the greatest value to the choral conductor and trainer on the vocal and interpretative sides, does not deal specifically with the technique of conducting. Another reader suggests a work that is likely to be of value—C. Schroeder's 'Handbook of Conducting,' published by Augener.

In our January Answers we gave some information concerning Purcell's 'Don Quixote' which we gathered from what appeared to be reliable authority. It was not quite correct, however. Dr. Alan Gray kindly writes and tells us that there are three plays bearing that title, the first being so successful that others followed—a state of things not unknown in the theatrical world to-day. Purcell wrote a good deal of music for the first two; and the song we mentioned, 'From rosy bowers,' was written for the third, and was his only contribution to that particular 'Don Quixote.'